

A SPOTLIGHT IN THIS ISSUE

08120

# Billboard

NEWSPAPER

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YEAR

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## U.S. Cutouts Draw Canada's Complaints

By MARTIN MELHUISH

TORONTO—The Canadian Recording Industry Assn. (CRIA) and a number of managers of Canada's top recording artists are gearing themselves for a pitched battle with those companies in this country that deal in deleted records bought in the U.S. for sale in the Canadian market.

Specifically, the furor has arisen over albums by Canadian artists which have been deleted in the U.S., bought up by Canadian cutout dealers and put out on the market here at discounted prices.

The problem arises when the same albums, which have not been de-

(Continued on page 46)

## Tape 'Hospital' Aids Retailers

By STEPHEN TRAJMAN

NEW YORK—King Tape Repair Clinic in Metuchen, N.J., handles damaged cassettes and 8-track cartridges for customers of about 300 independent record/tape outlets in the metro New York area.

The company is operated by salesman Sam Weinstein and engineer Harvey Lenchner and has been providing this specialty service since last November.

Based on market data compiled

(Continued on page 39)

## Shorter Disks Bring Longer Playlists: Drew

By CLAUDE HALL

LOS ANGELES—If the recording industry will shorten records, Paul Drew, national program director for the powerful RKO General chain of Top 40 operations coast-to-coast, claims his stations will feature longer playlists.

"I can guarantee that playlists will get longer if the records are shorter," he says.

Drew set off a storm a week ago when he was accused of stating that his stations would limit records to less than three-and-a-half minutes long.

(Continued on page 24)

## L.A. 'LITTLE GUYS'

## Dealers Organize To Battle Giants

By NAT FRIEDLAND

### Job Security a New Headache For Some

NEW YORK—Job turnovers and the realignment of executive responsibilities at a number of record labels have hit new highs in recent months, and current signs indicate a host of new shifts at top and middle management levels continuing through the first of the year.

The effects of the wholesale personnel shifts have been broad-based, with a number of label work-

LOS ANGELES—Nearly 50 small retailers in Southern California have banded together in the new Organization of Independent Record Dealers (OIRD) and are now competing effectively against high-volume chains for record labels' co-op advertising dollars.

This summer, OIRD kicked off with discount promotions in television spots, radio campaigns and full double-page print ads.

Sales results reported by dealers

(Continued on page 14)

## Aussies Next In Line for Acceptance In the States?

By ELIOT TIEGEL

LOS ANGELES—America has successfully integrated contemporary music from England and Canada and now the Australians feel it's their time.

A number of top Australian rockers are gearing for an assault on the U.S. market, with the first "official" act centering around a recent Australian Government sponsored concert at Expo '74 in Spokane Aug. 21.

Headlining that bill at the Opera House—and in the pivotal slot as far as being the Aussie rocker who could set the Australian wave in full motion—is Brian Cadd, singer/songwriter/Chelsea artist.

Cadd is currently on the Coast for appearances with his group, the Bootleg Family Band, on "Midnight Special" and "In Concert."

Cadd and his manager Ron Tudor, owner of Fable Records and the subsidiary Bootleg label on which Cadd's product is released, emphasize that Cadd's recordings are done in Australia and feature original tunes.

The significance of Cadd's appearance in the U.S. is that he represents the state of the art in his country—professional on all levels and able to communicate with audiences outside his own country. Five years ago, Australian acts didn't have the

(Continued on page 14)



Return of THE INCREDIBLE BONGO BAND! Featuring KIBOUÉ. The first "African Rhythmic" tune to break in America! First 10 days—already—WOLR, WYON, WILB, KOJA, WBL and many more. Time 2:15—a Prade Record. distribution by Atlantic.

(Advertisement)



Singer-pianist-composer-lyricist-conductor, Randy Newman, has at least six cuts that could be, and deserve to be, top singles. In his new 20th Century Album Prime Cast (1-448), Edelman does everything. A sophisticated not-so-creative whizz kid has arrived.

(Advertisement)

## RANDY NEWMAN'S NEW ALBUM

ON REPRISE RECORDS AND TAPES



Copyright © 1974 Reprise Records



**“THE BITCH IS BACK”**

**A NEW SINGLE ON MCA RECORDS.**

MCA-40297

**FROM CARIBOU**

## SECRET IS OUT

## Dozen Sansui QSSs Issued by Capitol

LOS ANGELES—Capitol Records has quietly gotten the rank of labels releasing quad product in the Sansui QSS matrix system. Among a total of 12 albums released a little over a month ago without any notice was "The Dark Side Of The Moon" by Pink Floyd.

First indication of the quadrasonic release was in New York during the recent seventh annual International Radio Programming Forum. The album, bearing only a stereo label and no indication that it was quad, was demonstrated in a suite operated by Sansui.

A spokesman for Capitol said last week that the release consisted of re-mastered product, the spokesman was unaware that no announcement had been made or that the product bore "stereo" instead of "quadrasonic."

Capitol previously released a few sampler albums in Columbia Records' SQ matrix system.

A few weeks ago in an exclusive Billboard story, Ryusuke Ito, manager of product development for Sansui's QSS-4 channel project, and Motohisa Miyake, director of merchandising development and industrial designing for Sansui, said that Sansui QSS quad product will be released in the U.S. with only a stereo label.

Miyake felt that labels were doing this as protection and that they feared the matrix quad albums might not be comparable with existing product, the spokesman says. Miyake, of course, pointed out that a Sansui matrix LP is totally compatible.

## Motel Chain Enjoined on Acuff-Rose Piracy Charge

NASHVILLE—A federal court judge here has enjoined Days Inn of America, Inc., a Georgia corporation, from manufacturing and selling tape reproductions of copyrighted musical compositions.

The suit had been brought against the motel chain by Acuff-Rose Publications and others. U.S. District Court Judge L. Clure Morton issued the consent order.

Acuff-Rose had accused Days Inn of selling at least nine copyrighted compositions illegally.

The motel firm also has been prohibited from disposing of the tapes, either by sale to the public or by return to the suppliers.

## Col, Stax, A&amp;M Sue MVC; See Copyright Infringement

DETROIT—Another legal attack against tape piracy has been initiated in federal district court here, wherein plaintiffs Columbia, Stax and A&M, joined by artist Johnny "Be Bop" Love, Tammy Wynette, and sued MVC Distributing Co. of Livonia, Mich., claiming the defendant gave them unfair competition and violated federal patent laws.

MVC allegedly produced and released 1972 recorded performances. The suit seeks an injunction against

MVC, which is not to be confused with Magnetic Video Corp., which is located in Farmington, Mich., another suburb.

Named specifically as a defendant is Douglas B. Merry, president and treasurer of MVC Dist. Co. Merry reports he is a one-time quality control consultant to Bill Lear, the tape pioneer.

Perriists charge their legitimate income has suffered because of the defendant's activities.

## Taxe Gets Third Suit As Pirate

LOS ANGELES—A third suit has been filed against convicted tape pirate Richard Taxe (Billboard, Aug. 24), in which Echo Records charged him and Tune Stereo 8 with unauthorized use of the name and likeness of Cheech and Chong.

A temporary restraining order has been handed down in Superior Court here, with attorneys for both sides slated soon to argue the case. The unusual suit charges that the Taxe firm put out a sound-alike tape, "The Best Of Cheech and Chong," which illegally bears a likeness and the name of the exclusively-signed Echo comedy act. A standard recording contract contains a provision which specifically provides that the record label shall have exclusive right to use name and likeness of the artist.

No specific damages are sought, but an accounting is demanded.

Three weeks ago, Taxe and his brother Ron and their parents, David and Rose Taxe plus Data Enterprises, Gault Industries, Soundco

(Continued on page 62)

## HAGGARD SETS LABEL WITH MCA

LOS ANGELES—MCA Records will distribute the new Tally-MCA Records label just formed by Merle Haggard and his personal manager, Fuzz Owen. Tally Records was originally formed by Owen in the early 60s and both Haggard and his wife Bonnie Owens recorded on the label. When Haggard signed with Capitol Records, Tally became dormant.

The new label has both singles and albums under way, though no release date for initial projects has been announced yet. Artists so far on the label are Connie Owens, Ronnie Reno from Haggard's band the Strangers, and the country-rock band The Week. Other artists will be signed and the product will include all kinds of music.

Whether Haggard will also sign with his own label once his Capitol contract (it has been more than a year) goes is not announced.

Haggard has his own recording studio in Bakersfield, which is a city north of Los Angeles, and makes his headquarters there.

competitors and suppliers, as well as their customers."

The record business has been "growing both larger and smaller each year," comments Sonin, "larger

## TV Power Proven With Chicago's Albums

NEW YORK—The impact of television exposure on record sales is clearly evident in last week's Top LPs & Tape chart as the Columbia group Chicago holds down seven positions, six with stars, following its nationwide one-hour special on ABC Aug. 16.

Notably, three of the seven albums had previously dropped off the charts and surged back to positions 174, 176 and 194 with additional consumer interest generated by the special. The remainders also reflected strong consumer reaction, with each carrying stars and holding down positions 10, 140, 155, and 148.

The television special, which was tied in with a major merchandising campaign by Columbia, was taped at Chicago producer Jimmy Guercio's Caribou Ranch in Colorado.

## Myrrn Seeks New Repertoire Image

By BOB KIRSCH

LOS ANGELES—With the signing of long-time country music star Ray Price to Myrrn Records, Word, Inc. (Myrrn parent firm) president Jarrell McCracken says the firm may be making major strides into "secular" pop and country music in the near future.

With the signing of Price, McCracken also confirmed that ABC Records will distribute Myrrn product in the U.S., including artists such as Wanda Jackson, Barry McGuire, Danny Thomas, Gene Cotton, Randy Matthews and Andre Crouch and the Disciples on the Light label.

McCracken says there will definitely be a branching into country and pop fields, but he is not sure to what extent the branching will be at this time.

"Actually," he says, "we began talking to Price about religious product. But to effectively market religious product, you also have to know how to effectively market and promote secular product. So while Ray is going to cut four religious LPs for us in the future, this initial set will be country."

The original reason for starting Myrrn was to get into contemporary religious music, white and black, while Word remains strictly reli-

gious in the more traditional sense.

McCracken feels that sound barriers between religious and other forms of music are breaking more than ever, particularly with much of the contemporary music product from the "Jesus Movement" which he believes spring from the hippie movement.

"You have to get a total feel of an artist in all areas," he adds, "and if he wants to do non-religious music, then we will allow that certainly. On the other hand, I don't see signing anyone whom we don't feel could or would cut a religious LP at some point in time. We are not going pop or country just for the sake of doing it."

McCracken feels three or four major country artists are the maximum his label could devote full promotional and merchandising attention to, and adds that he will probably be signing younger artists and working toward building them for the future.

He adds that signing pop and country music is really "an extension of our efforts to provide top religious product. Ray's next LP will be religious."

McCracken also sees a cooperative working style between his labels, ABC and Dot. He expects to know

(Continued on page 14)

## Riley Firm Obtains Ardent Record Studio In Memphis

MEMPHIS—Tim Riley & Associates, a music promotion and management company, has expanded considerably with the purchase of the Ardent Recording Studio here.

Joseph Fry, who sold Ardent, continues as electronics and system consultant. With the addition of Ardent, the Riley group now can provide a complete production and marketing service. Concentration will be on custom studio rental, followed by promotion, marketing and retail analysis, and management. The firm also will lease product on in-house artists, such as River City and Nancy Bryan.

Owner Tim Riley also has publishing companies: Telefunk Music (ASCAP) and Tim Riley Music (BMI). The firm now is in the process of developing writers.

In the mill is a plan to build a complete record label with national distribution through a major.

Tim Riley & Associates also has an in-house agency, Media Master, headed by Mike Powell and Don Burt, formerly with CBS and former co-owner of Mempo, Inc., also joins the firm as vice president and general manager. Other officers of the corporation are Stan Daniel, formerly with Record Sales Corp., and regional manager for the WEA group: Don Riley, director of management and booking; Richard Rosenbloom, chief engineer; and Glenda Ramsey, treasurer and comptroller.

## Thevis' Global Buys Southland Dist. In Atlanta

ATLANTA—Southland Distributors, Inc., founded almost 25 years ago by the late Jake Friedman, pioneer independent label distributor, has been sold by Gerald Friedman, his son, to Global Industries, the company, which is headed by Mike Thevis. Thevis has GRC Records among his holdings.

Heading the new operation is Don Johnson, former Ampex marketing executive out of Elk Grove Village, Ill. Johnson says no changes will be made with present key operating personnel. All record lines remain, while 20th Century has been added. It's understood that Friedman is contemplating a career in real estate here.

More Late News  
See Page 62

## AIDS COMMUNICATION

# At WB-Reprise They Have Three Gen'l Managers—And It Works

LOS ANGELES—Most record companies have one general manager. At Warner Bros.—Reprise there are three. Plus an executive director for label management.

And since the first of the year these men have created an artist liaison system which is designed to expedite the flow of information between artist and company and vice versa.

The three general managers reporting to executive director Don Schmitzler are Mike Oliveri, David Herscher and Ron Goldstein.

Before the advent of three general managers, Schmitzler was general manager of Reprise and Chappell Bakeno was g.m. of Warner Bros.

But the roster got so big and the company grew so steadily that more manpower was needed to maintain contact with the performers and their producers and managers.

So the talent roster—which now

amounts to 60 acts—is divided among the four men. Schmitzler calls this a "realistic" figure. It had been much larger.

Each g.m. acts as the contact man for any and all facets of the artist's involvement with the label.

The general managers help in formulating single and LP promotional campaigns and a myriad of other activities.

Schmitzler speaks of paying attention to the release schedule so as to balance out product between new and established acts.

Approximately 20 percent of the label's releases are by new names of which one third are from England. At one time both labels had an enormous preponderance of English releases.

The general managers and Schmitzler counsel each other in matters of artist signings, working in concert with the company's two

chiefs: Mo Ostin and Joe Smith.

Oliveri was transferred to headquarters in Burbank five months ago after working in New York as an LP promotion man. Goldstein just joined the company and Herscher has been with the label four years of which the last one-and-a-half have been working with Schmitzler.

The formal dividing up of the artist roster has succeeded in generating within the company "a more single-mindedness about what we're doing as a whole company for each artist," Schmitzler says.

The general managers work with the artist development department in helping an act which has no manager obtain representation.

The presence of persons at the company to be accountable for knowing what's happening to a performer means that channels of communication are the rule rather than the exception.

## Executive Turntable



Formerly with Atlantic and Capitol Records, Herb Belkin has been appointed vice president of creative operations at Motown Records, Los Angeles. Joining him in his new position as aides are Pete Senoff and Abe Huch. Changes at Capitol Records this week include moving Jim Mazza, a district sales manager, to the post of director of international marketing in the circular Tower with Jerry B. Thomas switching to director of international administration. Larry Hatcher assumes district sales manager for the Los Angeles area. Lloyd Howe, a veteran employee, is promoted to royalty and license audit director with Frank Wise assuming responsibility for royalty and license accounting director chores.

Fred Edwards has been made vice president of sales for the Symphonette marketing division of Longines-Wittnauer Inc. in New Rochelle, N.Y. The company specializes in mail order disk sales.

Tom Cosbie has been appointed division vice president of promotion for RCA Records. Joseph Lisanti is the manager of Chappell's background music library. He's a former public relations consultant. Toby Goldstein is named an account executive with Gibson, Stromberg & Jaffe in New York.



Ken Lemry has been promoted to vice president of Terence Haute Mfg. for CBS Records. He joined the firm in 1947. Floyd H. Liberman becomes vice president of S.A.S. Inc. and, with it, in addition, loses the company's music administration company. Gloria Bell is new assistant to S.A.S. president Sidney A. Seidenberg and Pearl Seidenberg will guide the firm's promotion and public relations activities.

In New York, Don Oriolo is now East Coast professional manager of 20th Century Music Corp., reporting to Larry Marks. Ackee Music and UFO music administration company. Gloria Bell is new professional manager in Fred Goodman, whose Sup-N-Song firm will be administered by UFO Music, a BMI company.

Changes at Shure Brothers Inc., Evanston, Ill., see Robert Fuchs in the new position of manager of manufacturing and industrial engineering and James K. LeMieux as manager of industrial engineering. Arman Mandell has joined Shure as chief design engineer. Ronald Thielmann is promoted to manager of design engineering while Edward Ruch becomes manager of design engineering. The president of Telecor Inc., Beverly Hills, Calif., Harold A. Haytin, has been elected chief executive officer, succeeding May Greenberg who died Aug. 15.

Two new additions to the promotion staff at A&M Records are John Ferrer, in New Orleans, and Peter Mollica for the New York area. Howard Bloom becomes East Coast manager of public and artist relations for ABC Records. He is based in New York. Also in the Gotham office are Diane Bobal, new publicity coordinator, and Suetten Wolfson, assistant. Bloom, Ms. Bobal and Ms. Wolfson were formerly with Famous Music and all report to Christie Barter now.

## 'Super Heroes' On Power Label

NEW YORK—Peter Pan Records has introduced "Super for Kids" and "The Avengers" series. The new series on its Power label offering a book and a seven-inch record at a list of \$1.49.

The series derives from a contract between Peter Pan and Marvel Comics, which gives the children's label exclusive rights to the use of the comic book material in record format. Such Marvel favorites as

The Hulk, Spiderman, Captain America and the Avengers will be featured, with the disks designed to dramatize the comic book adventures.

Two display prepacks, one containing four dozen assorted titles, and the other nine dozen, will be made available to dealers, according to Martin Kasen, Peter Pan president.

The new contract is retroactive to Aug. 1.

## Tiny Cleveland Shop a Winner

### Melody Lane Grosses \$½-Million Annually

By JOHN SIPPPL

CLEVELAND—Imagine a neighborhood store that is only 60 by 12 feet doing nearly \$500,000 yearly! That's Melody Lane here.

The 10-time turnover, according to manager Jack Springer, comes from selling what a 14-to-30 clientele wants, especially being ahead on new LP releases.

The store, which dates back to World War I at this address, emphasizing a complete album stock on all forms of contemporary rock from more than 6,000 titles with a good selection of top soul.

"But we concentrate on new rock albums. LPs are 75 percent of our business. We find JEM [a New Jersey imports house] especially helpful."

## Quincy Jones Faces Additional Surgery

LOS ANGELES—Quincy Jones is recovering rapidly from brain surgery. He is at home attending telephone calls and feeling well, he says. The noted arranger-conductor must return to Cedars of Lebanon Hospital in October for additional surgery, however, as a result of an aneurism.

The Jones LP "Body Heat" on A&M rose to 11 on the Top LP chart last week and will become the biggest selling album he's ever made, A&M executives report.

## Crossover to GRT

NEW YORK—GRT Tapes has acquired U.S. tape rights for Cross-over Records. Crossover artists include Ray Charles, the Ralettes, Cydne Jackson, Lim Taylor, the Swingers, Joel Whitner, Jimmy Holiday and Leon Lee.

## Chappell Retrieves Its Library

NEW YORK—Chappell Music has taken over national distribution of its background music library, a service formerly handled by Musicians Corp. Under license, Joseph Lisanti has been named manager of the new division which is now slated to be expanded both in scope and service, according to Norman Weiser, Chappell president.

Since the establishment of an in-house division we expect to concen-

ful. They provide us with a steady flow of new U.K. product almost simultaneously with its British release. Now that U.S. LP prices are up, the \$5.99 we charge for British imports is competitive. The minute we get a new import, we take it to WMMS-FM and they reciprocate."

"John Gorman, the program director, who replaced Dave Spero recently, tells us when he starts playing a new import. The Brits LPs usually two to six weeks ahead. Our customers want it first. We find out about the new LPs in Melody Maker, which we sell and from Billboards' Springer says.

"The small, dimly-lit store opens at 11 a.m. six days a week, closing at 9 p.m. daily except Friday, the biggest day when the door locks at 10 p.m. Store's complement is usually three sales people. Springer and Brad Bell, general manager of the five-store local chain, believe in a soft sell.

Very little suggestive selling except a quiet "Can we help you?" seems in order because "our customers are so hip."

The store's only problem is floor space for the customers. "We try to move people out in 10 minutes. They know what they want. We can handle about 30 people at most. On Christmas weekends, we had lines of people waiting like in the future. Same goes for our sales," Springer says.

Prices include: \$6.98 albums, \$4.99; \$5.98 LPs; \$4.16 and tape is discounted \$1. There is a small but carefully selected catalog inventory at \$1.99 and \$2.99. Bell visits local distributors twice weekly to make personal pickups between deliveries.

There is little emphasis on accessories. "We use the tape to move out, especially in the accu-

trate our control and strengthen our contacts in this area," Weiser says.

There are now more than 1,000 LPs in the library, which provides pre-recorded music for audio/visual productions, radio, television, commercial and educational films. The library was created by Chappell Ltd. in England more than 30 years ago, and has been in operation in over a dozen foreign countries.

shops. We expect to really get into our first accessory line when we put in the Waters cleaner line soon," Bell says.

Both Bell and Springer are on a soap box about the way to-light stylus/tying is warping LPs. They both point out that since the paper crisis, album covers are much lighter gauge paper, and with the continually thinner record, the record is more exposed to warpage without the protection of a rigid cover and thicker record.

They like the way Peters Int. looney bays its import product of the way JEM sends poly bags along and lets the store bag them. They find that Buddha, Charisma and RCA are especially warpage-prone. Jazz is coming on at Melody Lane. They carry four heavy brown boxes of individual titles.

In checking back recently, Springer found that if he subtracted defective merchandise returned, his return has fallen below 5 percent.

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## Union Accepts Movie-TV Pact

LOS ANGELES—Peace again reigns among members of the American Federation of Musicians and the Assn. of Motion Picture & TV Producers.

A new contract has been approved by AFM members calling for a three-year agreement pertaining to number of musicians to be employed on TV shows as well as an 8 percent pay raise through the first 18 months which accelerates to 9 percent for the remaining 18 months and a 1 percent increase in pension funds.

The musicians did not achieve their goal of getting 100 percent employment on TV shows and no raise in health and welfare payments was realized.

The new contract is retroactive to Aug. 1.



**See Larry Gatlin  
perform "Delta Dirt"  
in a hotel room near you.**



We want as many Billboard readers as possible to meet and hear a man who's suddenly one of the hottest singer/songwriters around. (Larry Gatlin's songs are being recorded by people like Kris Kristofferson and Elvis Presley... Larry even wrote Elvis' new single, "Help Me.")

So for the next two months Larry Gatlin will be appearing at private parties, in hotel rooms and suites, in fifteen major cities.

He'll be performing "Delta Dirt" and other songs from his new Monument album, for disc jockeys, program directors, rack jobbers, wholesalers... Billboard readers. So watch for your invitation. Or, make sure you get an invitation by writing to Monument Records, 804 16 Ave. South, Nashville, Tennessee 37203, Attention: Dan Beck.

**LARRY GATLIN  
RAIN-RAINBOW**

including:  
Delta Dirt Help Me Take My Chance On You  
Found And Lost Heaven Sunshine



KZ 3306P  
Also available on tape

**"Delta Dirt" is the single from the new Larry Gatlin album "Rain Rainbow." On Monument Records**

## lot.

# MIAMI WAS A QUIET PLACE...



# UNTIL THE JAMES GANG ARRIVED.



50 36-106

Palm trees swoyed and graceful flamingoes toppled when Roy Kenner, Tommy Bolin, Dole Peters and Jimmy Fox strode into Miami's Criteria studio to record their new Atco album.

But as they started laying down the tracks, Miami started to rock and roll to their dynamic, energy packed music.

And now Miami will never be the same.

**"Miami." From The James Gang.  
On Atco records and tapes.**

Produced by The James Gang and Tom Dowd.

This One



4EFR-SCE-ZSPN

## Off the Ticker

**INTEGRITY ENTERTAINMENT**—The Wheeling, W. Va., Calif., 47-story record and tape chain, is showing some big numbers these days, like:

—A 77% percent increase in fourth quarter sales.

—A 82% percent increase in fourth quarter earnings.

—A 84 percent increase in sales for the year ended June 30.

—A 73% percent increase in earnings for the year.

In addition, the company voted a 2-for-1 stock split to stockholders of record on Oct. 15.

Integrity reports earnings of \$890,887, or 55 cents a share, on sales of \$22,279,827 for the year ended June 30, compared to earnings of \$238,692, or 16 cents a share, on sales of \$12,109,517 for fiscal 1973.

**TANDY CORP.** (Radio Shack), Fort Worth, reports 1,818,356 common shares were tendered in exchange for its new 10 percent subordinated debentures due in 1994.

—Interstate Stores (White Front, Tappan) says it will receive working capital for its department stores

from Sterling National Bank & Trust Co., New York. Sterling Bank will provide up to \$5 million on a secured basis to Interstate which is operating under bankruptcy proceedings.

**JAMES SCHWARTZ**, president of Schwartz Brothers, Washington, D.C., reflecting on the company's losses in the second quarter and six months (Billboard, Aug. 31).

"The volume of sales in the company's distribution operation continued to decline because many of the major record manufacturers are now selling directly to retailers.

"In addition, changes in marketing policies of certain rack jobbing customers resulted in reduced sales volume in that operation."

Schwartz said he has made a "significant change in the company's operations by having the Harmony Hut retail chain purchase directly from certain major record manufacturers."

The net effect will be to reduce warehouse and delivery expenses during the third half.

Schwartz Brothers reports a loss of \$63,294, or 4 cents a share, on sales of \$9,114,604 for the six months ended June 30, compared to earnings of \$189,553, or 12 cents a share, on sales of \$8,975,156 for the year before period.

**SONY CORP.**, Tokyo, will distribute a line of tape recorders and audio equipment in the U.S. under the Meridian brand. Sony's new subsidiary, Meridian Electronics Inc., Morristown, N.J., is capitalized at \$20 million. Product for Meridian will be manufactured by Toyo Tenshi Co. of Japan.

**RCAS** \$100 million 18-year debenture of single A rated debentures due in 1992 is expected this week at a price of 100 with 10.2 percent interest coupons through Lehman Brothers.

**Earnings Reports**

**WALLACH MUSIC & ENTERTAINMENT CO.**  
Year to date  
1974 1973  
Total income \$6,023,447 \$4,168,085  
Less: Interest income  
Extra-ordinary items (296,597) 26,507  
Char. (1,341) 82  
Net income (loss) (296,597) 26,507  
Per share (loss) (.24) .03  
— Excess items.

**CERTICON CORP.**  
3rd qtr. to  
July 31, 1974 1973  
Sales \$4,356,000 \$3,698,000  
Less  
Extraordinary credit 134,000 628,000  
Earnings (loss) 4,222,000 3,070,000  
Net loss 4,222,000 3,070,000  
Per share — .91

**1974 1973**  
Sales 12,794,000 11,944,000  
Less  
Extraordinary credit 38,000 399,000  
Earnings (loss) 12,756,000 11,545,000  
Per share — .94

— Based on income before extraordinary credit.  
— From last two years forward, — Income, — Income (loss) to zero or a loss in the quarter and seven cents or more in the nine months.

**CAPIHART CORP.**  
2nd quarter to  
June 30, 1974 1973  
Sales \$14,413,413 \$8,072,085  
Net income 477,227 384,417  
Per share .19 .23  
1974 1973  
Sales 26,295,348 17,556,275  
Less  
Extraordinary credit 979,577 1,538,094  
Net income 25,315,771 15,918,181  
Per share .40 .45  
Average shares 2,441,818 2,551,590

**ADVENT CORP.**  
1st qtr. to  
June 30, 1974 1973  
Sales \$2,468,000 \$2,374,000  
Net income 113,000 128,000  
Per share .08 .10  
Average shares 1,297,000 1,286,000

## Market Quotations

1974		As of closing, Thursday, August 29, 1974		1973		High		Low		Change	
High	Low	NAME	P-E	1974	1973	High	Low	High	Low	Change	
28 1/8	10 1/2	ABC	6.00	895	30	18 1/2	16 1/2	—	—	—	—
4 1/2	2 1/4	Amgen	3.5	404	31	3 1/2	3 1/2	—	—	—	—
2 1/2	1 1/4	Automatic Radio	108	2	1 1/2	1 1/2	1 1/2	—	—	—	—
9 1/2	6	Amel	32	404	31	3 1/2	3 1/2	—	—	—	—
25 1/2	12 1/2	Bank of Hawaii	10.8	105	41	11 1/2	11 1/2	—	—	—	—
4 1/2	2 1/4	Bank of Montreal	11.1	181	34	31 1/2	31 1/2	—	—	—	—
40 1/2	25	CBS	1	428	26	1 1/2	1 1/2	—	—	—	—
4 1/2	2 1/4	Columbia Pictures	22	82	2	1 1/2	1 1/2	—	—	—	—
3 1/2	1 1/4	Crane Corp.	3.6	40	3	3 1/2	3 1/2	—	—	—	—
6 1/2	3 1/2	Creative Management	21	160	2	1 1/2	1 1/2	—	—	—	—
3 1/2	1 1/4	Eastman	4.6	47	2	1 1/2	1 1/2	—	—	—	—
3 1/2	1 1/4	EMI	3.5	512	20	18 1/2	16 1/2	—	—	—	—
29 1/2	16 1/2	Gulf & Western	8	155	41	11 1/2	11 1/2	—	—	—	—
12 1/2	6 1/2	Hormel Inc.	2.2	40	31	3 1/2	3 1/2	—	—	—	—
7 1/2	3 1/2	Lafayette Radio Etc.	2.0	185	43	33 1/2	33 1/2	—	—	—	—
17 1/2	12 1/2	Mallinco Radio Etc. Inc.	5.6	839	13	12 1/2	12 1/2	—	—	—	—
27 1/2	14 1/2	MGM	20.8	81	2	1 1/2	1 1/2	—	—	—	—
16 1/2	8 1/2	MGM	4.2	171	14	13 1/2	13 1/2	—	—	—	—
80 1/2	58	3M	21	252	48	58	58 1/2	—	—	—	—
23 1/2	14 1/2	Motor Electric Prod	2	311	22	21 1/2	21 1/2	—	—	—	—
40 1/2	20 1/2	Motors	15	1164	48	47 1/2	47 1/2	—	—	—	—
23 1/2	14 1/2	Non American Philips	3.6	44	15 1/2	14 1/2	14 1/2	—	—	—	—
19 1/2	7 1/2	Pickwick Int	4.2	138	6 1/2	6 1/2	6 1/2	—	—	—	—
6 1/2	3 1/2	Playboy	4.4	108	36	3 1/2	3 1/2	—	—	—	—
21 1/2	12 1/2	Rea	8.8	158	13	12 1/2	12 1/2	—	—	—	—
10 1/2	5 1/2	Sony	11	6231	8	6 1/2	6 1/2	—	—	—	—
26 1/2	16 1/2	Supertone	2.4	457	16	16 1/2	16 1/2	—	—	—	—
28 1/2	14	Tandy	8.8	44	15	14	14	—	—	—	—
3 1/2	1 1/4	Telcor	3.5	45	2	2 1/2	2 1/2	—	—	—	—
3 1/2	1 1/4	Tenex	—	30	2 1/2	2 1/2	2 1/2	—	—	—	—
2 1/2	1 1/4	Tenex	—	37	1 1/2	1 1/2	1 1/2	—	—	—	—
16 1/2	7 1/2	Transamerica	6.8	377	6	6 1/2	6 1/2	—	—	—	—
6 1/2	2 1/4	20th Century	6.3	181	6 1/2	6 1/2	6 1/2	—	—	—	—
1 1/2	1/2	United	—	14	1 1/2	1 1/2	1 1/2	—	—	—	—
18 1/2	7 1/2	Warner Communications	3.0	506	9 1/2	9 1/2	9 1/2	—	—	—	—
31 1/2	16	Zenith	7.2	745	16	16	16	—	—	—	—

As of closing, Thursday, August 29, 1974

OVER THE COUNTER*		VOL. Week's Best's High Low Close		OVER THE COUNTER*		VOL. Week's Best's High Low Close	
ABSCO Inc.	0	0	0	M. Josephson	11	2 1/2	2 1/2
Carriage TV	—	—	—	Schwartz Bros.	8	1 1/2	1 1/2
Data Packaging	10	5	5	Waltch's Inc.	—	—	—
Sales Leasing	88	8 1/2	8 1/2	Music Corp.	—	—	—
GRT	—	1 1/2	1 1/2	MGM Corp.	—	—	—
Goodyear	—	2	2	Omni	10	1 1/2	1 1/2
Integrity Int.	—	—	—	Kumon	18	1 1/2	1 1/2
Koss Corp.	34	6 1/2	6 1/2	Emcor	—	—	—

\*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither bid nor the asked prices of unlisted securities represent actual transactions. Neither, they are a guide to the price at which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Sachs & Co., members of the New York Stock Exchange and all principal stock exchanges.

## 12 1/2% Payoff on Grossman Debts Considered by Panel

**NEW YORK**—The Chapter XI filing here by Jack Grossman Enterprises, may be resolved shortly as a creditors panel considers a flat 12 1/2 percent payment on debts owed, to be paid April 1975.

An offer of payment on debts by Grossman to a number of creditors on a basis of 25 percent, 5 percent per year over five years, was rejected by the panel because of losses due to inflation over such a period.

A third party has tentatively come forward on Grossman's behalf and may arrange for the flat 12 1/2 percent settlement. Meanwhile, the creditors' panel recommending that a \$300,000 bond be posted has been reduced and settled at \$25,000.

Among the largest Grossman

creditors named are such firms as WEA, London, Phonodisc, MCA Distribution Corp., Columbia, Alpha Distributing, and Music II.

A source at one of the leading creditors says that the 12 1/2 percent settlement would mean a substantial loss for the firm, as Grossman owes them some \$360,000. The source explains that concern exists that such a settlement might be a bad precedent for the New York market, but that the company might not have any choice but to get some return on its losses.

In its filing of a Chapter XI petition here (Billboard, June 1), Grossman had listed liabilities of \$2.5 million and assets of \$1.6 million.

## Dallas' TM Productions, EMI of U.K. Reciprocate

**DALLAS**—EMI Productions, London, and TM Productions here have reached an agreement to represent each other, according to Jerry Aitchley, general sales manager of TM Productions, and Don McLean, managing director of EMI Productions. The agreement was concluded at the International Radio Programming Forum in New York.

TM will represent all EMI Productions in the U.S. and Canada; EMI Programs will represent TM product promotion in the U.S. and Canada.

TM Productions is one of the nation's largest manufacturing houses of jingles; TM Programming, a divi-

EMI Productions has several jingle packages already available and several radio documentaries and will be marketing other radio programming products soon.

As part of the agreement, TM will be able to use EMI's recording studios around the world on occasion. EMI will also record over TM jingle music beds in various languages, including French. TM will also be able to make use of music made in the EMI Records archives for various radio projects.

## E.P. RUGGIERI

7" - 33's LITTLE LP's

We also make big LP's - 45's - 8 tracks - cassettes

disk-makers

You and your guest are invited to be our guests for dinner, any night this week! Call Joe D'Amore at

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## NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every four years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after years and \$500,000, the CINA-ROCK was created. Our landmark movie with musical stage action was synchronized to merge with our original Live Rock Musical. The CINA-ROCK cast performed live while the movie played on, 20,000 cheered its introduction. It soon gained national publicity and acclaim and has been played in movie theaters ever since. It opened up a whole new source of business for the movie theater industry. Now, additional promoters are needed in many states to present this entertainment revolution that does not depend on big name—high cost performers. You can bring it into every size movie theater and college in your state on an exclusive basis for one year on a royalty to us. Good for both big cities and small towns. It gives you our formula, our powerful promotion materials, our training, and the sensational CINA-ROCK show itself including our major movie, for mass bookings in your state.

Carnet states sell open! Strike while it's hot!

**MOPE-PIE RELEASING CORPORATION, BERT TENZER, President**  
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## STOCK THE BEST SELLING DOOTO COMEDY LINE!

**FUNKY TALES**  
From a dirty old JUNK man

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**THE BEST COMEDY EVER!**

**NEW RELEASE! 860**

**"ADULTS ONLY"**

**REDDO FOX**

**THE NEW TUG**

**THIS IS ROCK**

Dooto Records & Tapes, 13440 So. Central Ave., Los Angeles, Ca. 90059 (213) 774-0743



**W**e share Stephen Michael Schwartz's mother's pride that her son, the singer, has a smash debut single "Rock Me Away," which RCA predicts will make him a big success in life.

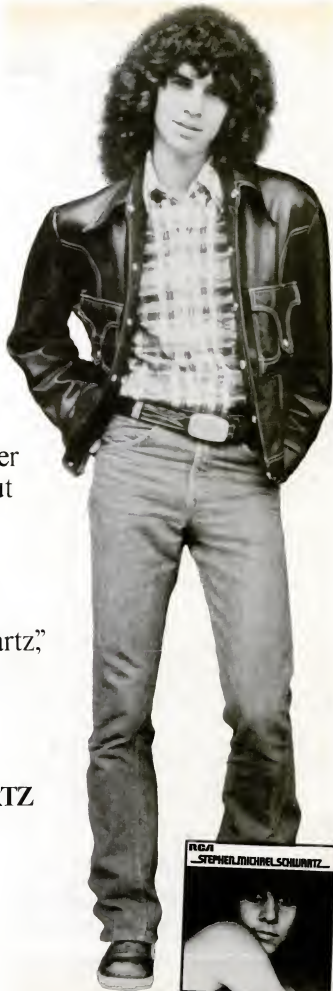
And it's from Stephen's first album, "Stephen Michael Schwartz," which **BILLBOARD** selected as a "First Time Around" pick.

The debut single by  
**STEPHEN MICHAEL SCHWARTZ**  
**"ROCK ME AWAY"**

PG-10049



Produced by David Kershbaum



**RCA** Records and Tapes

**Joe Cocker** is one of the greatest artists of all time. Despite an uneven public appearance schedule in recent years, his unequalled vocal style along with his mystifying charisma still place him, uncategorized, among a very few.

**“I Can Stand A Little Rain,”** is an album of songs by Joe, Harry Nilsson, Randy Newman, Jimmy Webb, Billy Preston, Bruce Fisher, Daniel Moore, Henry McCullough, Allen Toussaint, Jim Price, and the magic of Joe Cocker.





# The Sight & Sound of Performance!

## Backstage:

Billboard goes backstage to bring you the full story of the lighting scene—the equipment, the companies that make it happen—special stage effects—the whole story.

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Go on tour with Billboard—get on a remote unit—check out campus lighting and sound today—a report on video remotes.

## Inside The Facility:

Billboard does the 1974 wrap-up of key performance facilities, coast to coast—where the acts are.

## The Instruments:

The cosmetics of performance—new trends on stage—new uses.  
If this is your market...call your local Billboard representative now.

**Ad Deadline: September 20**  
**Issue Deadline: October 12**



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(212) 764-7300  
Project Coordinator—Larry Jaffe

#### NASHVILLE:

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Nashville, Tenn. 37203  
(615) 329-3925

#### CHICAGO:

Jill Hartwig  
150 No. Wacker Drive  
Chicago, Ill. 60606  
(312) CE 6-9818



## Polygram People Proliferate

These are photos of the San Diego based Polygram convention at which executives from Polydisc, MGM, and United Artists met to showcase new fall product.



From left: Dr. Werner Vogelsang, Polygram International president; Ira Beal, Polygram Inc. business affairs vice president; Nick Rabiecki Jr., Polygram corporate planning vice president; Robert Brockway, Polygram USA president.



From left: MGM Records artist relations vice president Sam Moness, Polydisc Inc. president Gil Beltran, MGM artist Johnny Bristol.



Jim Frey, U.S. chief of Deutsche Grammophon classics.



From left: Polygram USA president Bob Brockway, Polydisc Records president Jerry Schoenbaum, Polydisc Inc. president Gil Beltran.



Newly-appointed United Artists Records president Al Teller (left) with UA Music Group chairman Mike Stewart.



Phonodisc Distribution president Bill Farr (left) brings on MGM Records president Jimmy Bowen.



Participating in Phonodisc country panel (from left), MGM Records president Jimmy Bowen, MGM country promotion director Bob Alou, Weslley Rose, president of MGM-distributed Hickory Records.

## O'Neal Twins In Gospel Race

LOS ANGELES—Leon Russell has produced the O'Neal Twins, a gospel act, and the first LP will be out shortly—marking the debut of Shelter Records into the gospel field. Shelter is distributed by MCA Records and is operated by Russell and Denny Cordell. Ron Henry is general manager.

The O'Neals were featured in the 1974 Gospel Music Workshop at Cleveland's Public Hall Aug. 16-23, along with Ray Charles and Aretha Franklin. The LP will be called "O'Neal Twins."

## A Trip for Jazz Buffs as Trip Reissues 20 Old LPs

NEW YORK—Fred Norsworthy's Trip Records label has accelerated its jazz activity with an initial release of 20 jazz reissues in its 550D series and a scheduled additional release of 10 albums every two months.

Norsworthy says he plans to release more than 600 albums during the run of his five-year lease with Phonogram Inc., which gives him exclusive rights to their Emarcy, Mercury, Limelight and Phillips product.

This first release features classic product by some of jazz's biggest names including Dinah Washington, Sarah Vaughan, Clifford

Brown, Roland Kirk, Art Blakey and The Jazz Messengers, Eric Dolphy, Maynard Ferguson, Cannonball Adderley, Lester Young, Max Roach, Coleman Hawkins, Erroll Garner and Quincy Jones. Also released are several packages including "The Charlie Parker 10th Memorial Concert," "The Jazz Giants—The Piano Players," "The Jazz Giants—Reeds."

Many of these sides are among the most sought after by jazz collectors and musicians, alike. There are several selections on each record that have become known through the years as jazz standards because during its day, these four labels were cranking out a multitude of product by most of the country's top contemporary jazz talent.

It is difficult for even the most critical reviewer to pick one particular album out from the pack, since all of them are equally impressive oftentimes with an important list of sidemen alone worth the price of the album. An example of this historical value is the Art Blakey set which features then upcoming sidemen Keith

Jarrett and Chuck Mangione.

Although all albums are reissues, Norsworthy says that when he visited Phonogram several months ago he found enough unreleased material in their vaults to put out an additional 60 albums by jazz artists spanning all types of music.

List price for the series is \$5.98 and Norsworthy states that he sees a price rise to \$6.98, only if the current financial trend continues.

Trip has been actively involved in jazz for some time with several other small projects prior to taking on this and these include albums by some of the contemporary jazz greats.

A distribution network has been set up by Trip in all the major markets and in many of these cities, the label uses MDA Distributors, which is owned and operated by Apex Records, Trip's parent company.

The original cover art of each album was reproduced for this series and Norsworthy, a long-time jazz collector and listener, has enticed some of America's premier jazz writers to turn-out updated liner notes for each package.

"A lot of the product was recorded in mono and we are releasing it in the same untouched way," notes Norsworthy.

**WR**  
NEW ORLEANS  
CITY BALL PARK  
AUGUST 24th  
**13,500**  
SOLD OUT!  
OLA

## Manager and Booker Burns, 62, is Dead

LOS ANGELES—Bobby Burns, a prominent manager and booker of musical talent for 30 years, died here Aug. 22. He had been ill for many months.

Most recently with CMA, the 62-year-old Burns had managed Frank Sinatra, the Tommy Dorsey Band and many others. During the Korean war he rose to lieutenant colonel and was awarded the Bronze Star. Burial was in Roslindale, Mass.

**WR**  
LAKE  
CHARLES, LA.  
CIVIC CENTER  
AUDITORIUM, AUGUST 23rd  
**6,500**  
OLA

# Aussies Next Craze In the U.S.?

• Continued from page 1

facilities nor the skills to put together original homegrown product, Cadd says.

Today, the Australians have developed to the point where the Government feels confident enough to financially sponsor them in concert at Expo '74, to where vocalist Kerrie Biddell has landed a pact with the MGM-Grand Hotel in Las Vegas and to where such rock groups as Sherbert, Madder Lake, Billy Thorp and the Aztecs and Dingos are confident enough to think about playing before international audiences.

In fact Sherbert and Billy Thorp and the Aztecs are reported coming to the U.S. this fall for concerts. Ms. Biddell shared the stage with Cadd at the recent Expo experience.

During the past several years such Australian acts as Helen Reddy, the Original Seekers, Rick Springfield, Lani Carr, Diana Trask, Rolf Harris, Frank Fiedel, Olivia Newton-John, Bee Gees and Easy Beats have all had records released in the U.S. But they were generally cut in England or in the U.S., not in Australia.

Helen Reddy's hits have all been done in the U.S.

Concurrent with Cadd's TV appearances, Chelsea has released the single "Let's Go" called from the new LP "Moonshine."

This is the third single released by Cadd via Chelsea and the Australian contingent hopes this country-pop tune will start spreading air-play-wise. Spokane-based KJRM-AM has been playing the single as a result of the concert show.

Tudor and Cadd are hoping this single will gain national exposure and be helped by the TV shots. They speak of the Australian industry having been informed about how graciously they were accepted by the Spokane audience and there is keen interest Down Under to see whether America responds to the Aussie talent on a massive scale.

Cadd says there is enough good talent at home with which to "mount a six-hour show" and that if American labels suddenly decided to go talent hunting in Australia, there would be plenty of professional acts eager and waiting.

As a result of the success of the

Expo appearance for Cadd and Ms. Biddell, manager Tudor expects to suggest to the Australian Consul here that the government sponsor other rock concerts in major U.S. cities—all with the goal of making this country aware of Australia's musical exports.

"The U.S. is the next logical market for us," says Cadd. "An artist can tour all of England in six weeks, the singer adds. "Bands broke up and re-form back home because they have no place to go."

Today, around 90 percent of the pop acts perform original tunes or their records. Cadd says—a marked contrast from the days when covering American and British hits was in vogue.

"If an Australian act breaks in the U.S.," notes Ron Tudor (an 18-year veteran of the Australian record business), "its acceptance in Australia will double."

And the first time Cadd points out, "artists are standing up and saying, 'This is me. The hell with that successful American rock band sound like.'"

## Bernstein Goes Heavy With a 10-Pound Album

LOS ANGELES—Columbia Records is preparing a gargantuan release of 20 LPs, boxed, featuring the voice of composer-conductor Leonard Bernstein.

Arranged in six volumes, each containing three or four discs, the Bernstein collection will comprise a compilation of his highly controversial Norton lectures delivered last winter at Harvard University.

Blending with Bernstein's voice will be selected music excerpts covering a wide spectrum of styles.

Columbia executives here say the package will be the "largest and most novel" in the label's history. Actual playing time, it is reported, will run longer than a recorded performance of Wagner's entire Ring.

"We intend to have the massive issue on the market in time for the Christmas buying period," a Columbia official says. "It will retail for close to \$100 and weigh almost 10 pounds. We believe there will be a substantial demand for the package on high school, college and university campuses throughout the nation and possibly abroad."

## Motown Promotes 9 Anthologies

LOS ANGELES—Motown Records has designated September as "Anthology Month" with new promotion emphasis pegged around nine deluxe sets originally issued in 1973.

Artists involved are Marvin Gaye, the Temptations, Diana Ross and the Supremes, Smokey Robinson and the Miracles, Junior Walker, Gladys Knight and the Pips, Martha Reeves and the Vandellas and the Four Tops. Each package contains either two or three discs and, according to the label's national manager Mike Lushka, they have sold more than 900,000 units. Lushka says the "Anthology Month" campaign will extend through December.

When Answering Ads . . .  
Say You Saw It in Billboard

# L.A. 'Little Guys' Organize

• Continued from page 1

are "spectacular," particularly in outlying suburban areas like Orange County and the San Fernando Valley. One Valley shop did \$500 from noon to six on a Sunday afternoon, hours it is not normally open.

OIRD is sponsored by Nehi, a local one-stop/rackjobber. Group is actually administered by Nehi's Frank Miko, senior LP buyer and rack operations chief and one-stop decorator Richard Diamond.

Main thrust of OIRD to date has been six print ads, running one or two full pages on near-consecutive weeks in the Sunday entertainment section of the 1.2 million-circulation Los Angeles Times.

These ads carry discount sales for a special promotion line, usually a big-name act's latest album plus all the catalog titles. Name and location of all OIRD dealers are listed at the bottom of the ad. Given away are T-shirts are often offered to the first 25 customers.

During the one-week period each sale is on, no promotion has yet sold less than 60 percent of the stock. Most successful OIRD sale so far was an Elton John discount with his new "Caribou" album going at \$3.99. It moved 90 percent of the stock.

Because retailers get OIRD promotion albums from Nehi at 15 cents below their regular \$3.95 price for a \$3.98 LP, they tend to keep most leftover stock. Any returns to Nehi can generally be absorbed into the overall warehouse stock.

Retailers don't have to order any minimum amount of units for an OIRD sale, although they must participate in each promotion. Order size is usually determined by the retailer in consultation with Miko and Diamond the week before each ad runs.

Some dealers have reported customer lines waiting for their stores to open the Sunday of a sale, especially when there is a first-25-customers giveaway or offer.

Besides the print ads for such artists as Gordon Lightfoot, Chicago, Jim Croce, Steely Dan and David Bowie, OIRD developed television campaigns for the Beach Boys and Helen Reddy, plus several radio campaigns.

With the electronic media, tags were rotated to display or six OIRD member stores on each broadcast. However, although the retailers appreciated getting more radio-TV support than ever before they now have found that for their particular needs, large-size print ads in high-circulation newspapers produce best results.

This is because with print it is possible to get in more detail: photos of all album covers, locations of all participating retailers and a multiple selection of discount product.

The co-op funds are obtained from label's local branches by Miko and Diamond, who also prepare the print ads. "It's a matter of keeping in regular touch with the manufacturer's local sales management, which we have to do as part of our jobs anyway," says Miko. "And with enough experience, you develop an intuition for the kind of co-op promotions that will appeal to a company and its customers."

On Sept. 15, Nehi will pay for its own OIRD print ad for the first time, promoting a \$2.99 tape cutout sale. The first OIRD double-page Sunday ad went on a combined David Bowie-Chicago catalog discount last month.

Miko says: "Even though there weren't any brand-new titles leading off the sale, we found that the sheer



Logic which OIRD stores display.

size of the ad carried enough impact to make it highly profitable. We'll go double-page from now on, whenever possible."

Steve Souter, California retailer is welcome to join OIRD, providing he meets the following criteria: no more than six stores, minimum inventory of \$10,000 and maintenance of a full line of tape configurations. Entrance fee and monthly dues are a nominal \$20.

OIRD has already become considerably more than simply a mass merchandising gimmick. It has even meetings at a downtown Los Angeles restaurant every 60 days and an average of 35 members attends.

The meetings are free-swinging rap sessions about the nuts and bolts of retailing records. A particularly outspoken OIRD member has been Steve Gabor of the two-store Music Odyssey, whose Westwood outlet competes with a branch of the aggressive high-volume Licorice Pizza chain.

OIRD's next big push will be a weekly series of print ads for the Christmas sales season. All OIRD advertising is identified by the group's logo, three interlocked records representing disc retailer unity.

By next year, Nehi—founded 10 years ago by Tom Heiman—hopes to offer OIRD members an even wider series of services such as discount prices on record bags, concert ticket brokerage and T-shirt discounts.

## Myrrh Moving Into New Areas

• Continued from page 3

within several weeks whether Myrrh will have its own people in Nashville or in the ABC offices. His headquarters will remain in Waco. He says the various labels will not compete for the same artists.

Ward, Inc. was founded by McCracken in 1952 and is now the largest producer of religious communications in the U.S., including records, sheet music, books, tapes, songbooks, a magazine and multimedia production material.

On the Price project, Bill Hearn, Myrrh director of ad and promotion, says Wayland Stubbs will coordinate radio promotion of Price's material. Francis Heatherly, vice president of marketing, will coordinate promotion, merchandising and sales activities of the new single, "Like Old Times Again." Promotion will include radio spots, trade and consumer ads and in-store appearances and demonstrations.

In other ABC Records developments, ABC-Dunhill will absorb the Famous and Paramount labels under its own banner, with Dot retaining its insignia. Sire and Passport (distributed by ABC) will remain separate label titles. Other Paramount artists will now appear on ABC-Dunhill. The Blue Thumb logo will read ABC Blue Thumb.

Which way is rock going to roll?





*Great Ears Go With Famous Music*

*Famous Music Publishing Companies*

A DIVISION OF FAMOUS MUSIC CORP.  A GULF + WESTERN COMPANY

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NASHVILLE  
1225 16th Avenue  
JIM FOGLESONG, Pres. Dot Rec.  
MILTON BLACKFORD, Prof. Mgr.

LONDON  
50 New Bond Street  
TONY PETERS, Prof. Mgr.

PHIL GERNHARD  
LOBO  
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TOMMY CATALANO  
DALLAS SMITH  
SMOKEY ROBINSON  
LYNN BARKLEY  
BOB GALLO  
ARIF MARDIN  
DICK HYMAN  
STEVE BARBI  
JIMMY BOWEN  
BOB CREW  
JERRY FULLER  
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DON BURKHMER  
JOHNNY MUSSO  
ARTIE MOGULL  
ED SULZER  
TED REGEN  
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DICK GLASSER  
JOE PORTER  
STAN MOREBS  
BRUCE GREENBERG  
TED GLASSER  
RICHARD PERRY  
FRED SALIM  
WADE ALEXANDER  
DAVE GRUSON  
SNIPP GARRETT  
DON COSTA  
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RON CARSON  
BOBBY HART  
DANNY JENSEN  
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DON GANT

## Playboy's L.A. Jazz Policy Improves Its Business 20%

LOS ANGELES—The Playboy Jazz Festival at the relatively new Century City facility here has not only increased attendance 20 percent over previous attractions; it has

## Beatle Fans at N.Y. Commodore For Two Days

NEW YORK—Beatle nostalgia buffs will have their moment here soon as "Beatlefest '74," a two-day convention celebrating the group's tenth anniversary in the U.S., is slated for the Hotel Commodore Saturday and Sunday (7-8).

The convention, organized by Mark Lapidus Productions, Ltd., will feature a number of films, guest speakers, a dealer trading room for Beatle memorabilia, a Beatle art room, and live entertainment.

Tickets for the convention are scaled at \$6 per day or \$10 for both days.

brought in free-spending winners and droppers who boosted total revenues nearly 75 percent over previous averages.

Appearing so far, in one-to-two-week engagements, have been Jimmy Witherspoon, Cannonball Adderley and Joe Williams. Among the artists scheduled for Sept. are Stan Getz, and Supersax.

"The jazz series succeeded beyond our wildest hopes," says Burt Taylor club relations director for Playboy here. "We always hit our 1,400 capacity weekends but now reservations pour in all week. I think the key to our success has been putting big jazz names into a luxurious dinner room."

The Playboy Club has had to expand its menu to meet the demand, adding items like lobster or escargot. Irwin Arthur, entertainment director of the Playboy Club chain, is seeking to move the jazz series concept into other selected cities, perhaps with a touring circuit lined up.

(Continued on page 21)

# Talent

## Bad Co. New But Potent; First LP Leaps Into No. 3 Chart Spot

By BOB KIRSCH

LOS ANGELES—It's a rare occasion when a brand-new act breaks into the top five of the album charts, particularly with today's highly competitive market and even tighter radio playlists.

But this is exactly what Bad Co. has done with its debut LP of the same name, currently a starred three on the LP listings.

In addition, this is the first time in memory that an act on a superstar's custom label (Bad Co. records for Led Zeppelin's Swan Song, distributed by Atlantic) has leaped so high into the album charts. Add to this the fact that the band has a single riding high on the Hot 100 and the logical question is, why is Bad Co. so appealing to the record and concert audience?

Bad Co. is made up of ex-Free lead singer Paul Rodgers, ex-Free drummer Simon Kirke, ex-Mott the Flying Scot guitarist and vocalist Mick Ralphs and Boz Burrell, late of King Crimson. Free enjoyed one top five single here four years ago with "All Right Now" and released a number of critically acclaimed LPs, while Mott and Crimson developed strong cult followings and sold an impressive number of LPs.

But Rodgers and Ralphs think their "Superstar" acceptance is related very little to their former bands.

"Bad Co. has much the same instrumental lineup as did Free," Rodgers says, "except that I occasionally play rhythm guitar or piano. But I think the group in a way is a development and improvement on Free. There have to be certain similarities because we have two of the same people, but we don't intend to carry on where Free left off. We think the music is more versatile, including straight rock, ballads and folky things."

Ralphs notes that "Paul and Simon come from a bluesy soul background, while I'm more of a rocker, and you mold with the people you play with. The thing I always loved about Free was the simplistic side, and I'm from that part of Mott, so it was natural that we pulled together."

The band formed after Free split ("The group was just not holding together," Rodgers says) and Ralphs left Mott ("The music was getting away from what I felt closest to, basic things," says Ralphs). "It was becoming more theatrical and



Atlantic photo

**SMASH NEWCOMERS**—Bad Company's disk debut kicked off Led Zeppelin's Atlantic-distributed Swan Song label with one of the summer's hottest albums.

slightly contrived and I really didn't feel a part of it. I felt kind of insignificant."

Rodgers and Ralphs went looking for Rodgers' dog one night, ended up in a pub telling each other their troubles and decided to put a band together. Songs were written, and last November an LP was done in nine days, again defying the schedules of most of today's bands.

"We are of course surprised and pleased at this success," Rodgers says, "and maybe it is because we're filling some sort of gap. Our music is more basic than a lot going on today."

"But there is more subtle than just hammering the hell out of people. I think it has to be an interesting mood and building on it. We grab the audience and then take them somewhere. The idea is to combine mood and excitement, with subtlety as the third ingredient."

"Maybe the fact that we all came from well known bands does help, but I think the music really does stand on its own."

The band is also avoiding the mistake of being overly eclectic. "We like to do our music," Rodgers says, "but it's obviously a commercial business. So if you're going to release a single it has to be commercial. There's no point in releasing a flop."

"We prefer to think of a single as a trailer or preview of the album. And the audiences here have been quite open minded. There's very little call for Free or Mott stuff."

Rodgers is considered by many to be a singer's singer, "the voice" for British rock, but he considers this a nice compliment and not much more. "Otis Redding is my man" he says.

Ralphs agrees with Rodgers' reasoning on the band's success but also feels that "our conviction in our music comes across to an audience. Paul and I can write together, and we really were not writing with our partners in our other groups. Ian Hunter and I wrote separately in Mott and Paul and Andy Fraser wrote separately in Free and put both names on the songs."

Ralphs is playing a more basic guitar than he did when he played complicated solos with Mott, but he feels it is more of a challenge. "Mott had a great underground following," he says, "and I guess the band still does, but we really weren't reaching that many people."

In Bad Co., I think the material is good but basic and the lyrics are reliable, not interpretative, and we

produced it, mixed it, did it all. As for the playing, I could stop any time in Mott and nobody would notice. Here I have to work constantly."

Rodgers says any comparison to past affiliations has been good, so he is not dissatisfied, while Ralphs adds that "We are not putting down our past, we're proud of it. It's just that it was time to move on to something new."

With a tour under their belts, both feel that things will be even stronger the next time around, particularly if they headline. "Opening has been good for us," Ralphs says. "It makes us work a bit harder. It's still all very exciting and we're still keyed up, and I don't see the excitement wearing off."

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## Talent In Action

**MERLE HAGGARD DOLLY PARTON DON BOWMAN**

*Audioton* convention centers Two of the true superstars of country music sat Aug. 25 and put together what may well be the California country concert of the year.

Merle Haggard, probably one of the two or three major country stars of all time, is working with a bigger band these days including a saxophone/trumpet, and the expanded group has added new dimensions to his seemingly endless string of hits, most of which he has through.

Haggard, the "poet of the common man" is far more than a simple country performer. His music runs from straight Old Time country to blues to dissonant to Jimmie Rodgers material to his own distinctive original style, with his vocals and the instrumental work shifting appropriately for each style.

As a singer and songwriter he knows how pairs, and with the Strangers doing their always tin backup and with Donnie Owens joining on vocals, Haggard played the capacity, heavily booed, continuously watching Haggard, one realizes that in-person is certainly not limited to rock.

Dolly Parton, working only her fourth solo date after seven years with the Porter Wagoner Show, was simply outstanding. Given a full hour to do her material, Merle Parton has ample chance to demonstrate all facets of her fine material. From ballads she handles her country, her acoustic guitar to beautiful love songs to up-tempo rockers to religious music.

Highlights were the excellent "I Will Always Love You," "Jolene," "Coal Off Many Cakes," "Secret Memories" and the beautiful "I Believe" anor. As a singer and writer she is marvelous, and her voice must rank as one of the most distinctive and best in country. Her band (Continued on page 18)



# Donny & Marie Osmond.

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## Talent In Action

• Continued from page 20

Jazz Festival, is continuing a healthy tradition previously set by Jimmy Witherspoon and the Cannonball Adderley Quintet, of revitalizing the entertainment policy of this establishment.

Performing in the small and intimate "Playroom," which also serves dinner, Williams came on somewhere between the beginning of the second course, or in the midst of the first course, but demanded that those eating should continue to do so, because "there's nothing worse than a cold sale."

And while those in attendance continued to wolf down their various food choices, Williams cooked up something of his own, musically, which he contained was "Music to aid digestion—nothing to ruffle the stomach."

He did stimulate the auralistic nerve of many in attendance who never really recovered from his capable flouting of the blues. He did so August 20 with Duke Ellington's "Do Nothin' 'Til You Hear From Me," "Goin' To Chicago Blues" and variations on the Miles Davis original, "All Blues," which turned out to be a potpourri of "Everyday," "See See Rider" and a touch of today's blues lines.

One of the most pleasant factors of a Joe Williams performance is the clarity, tone and coloring which accompany a song. At no time did you have to wonder about the lyrics. A Joe Williams handling is replete with articulation and is just about flawless.

LEROY ROBINSON

#### RICHARD GROOVE HOLMES TRIO MONTY ALEXANDER TRIO

Hoff Note, New York

Groove Holmes lived up to his nickname at the Hoff Note where he recorded a live album for Flying Dutchman Aug. 17. Whether he is playing organ in his relaxed, "interior-spring" style as on "You Are The Sunshine Of My Life," or straining through a really uptempo "Sweet Georgia Brown," Holmes manifests an inflexible sense of time and generates great percussive excitement.

Backed by Tommy Washington, a drummer who makes up for slightly limited resources with a hard swinging attack, and an imaginative and articulate guitarist, D.J. Simon, Holmes played through two varied sets with verve and assurance. He uses a wide variety of melodic and rhythmic devices to maintain interest, such as repeated riffs and long notes sustained across several bar lines.

The revelation of the evening, however, was the scintillating piano-playing of Monty Alexander, a superbly equipped musician who combines an intense sense of swing with a remarkable gift of profic improvisational invention. His playing bristles with ideas and he plays with an unflagging and thoroughly compelling assurance. His style, though very much his own, is a colorful mixture of a hundred different influences—virtually all the major jazz pianists have contributed and there is the extra spicy ingredient of Monty's Jamaican background.

Throughout his sets, with the highly intelligent support of drummer Oliver Jackson and bassist Benny Nelson, Alexander ran the gamut of his repertoire of piano effects—crisply articulated single-note runs, calypso phrases, broad sweeping chords, those stirring Peterson style tremolo passages that build up a tidal wave of shimmering sound.

MINE HENNESSY

#### THE GOOD RATS

Bottom Line, New York

The Good Rats, recently signed to Warner Bros. Records, came through with some exciting musical surprises Aug. 15.

#### L.A. Jazz Policy

• Continued from page 16

However, despite the record-breaking success of the jazz bookings, the Los Angeles club is not going to become a permanent jazz showroom. Says Taylor, "We feel we owe our keyholders a wide variety of attractions."

But there will be a lot more experimentation at the Los Angeles club with the series booking concept. Following the jazz fest is a Festival of Comedy.

The group, comprised of Peppi Marchello, lead vocals, Joe Franco, lead guitar, Leroy Kolbe, bass, Mickey Marchello, rhythm guitar, and John Gallo, drums, had it together from the outset, displaying good musical tightness and rock oriented material.

The key ingredients, without a doubt, were the Marchello brothers, with Peppi's voice working over the material with strong and vital intensity and brother Mickey laying down solid guitar backup. Credit should also go to Kolbe and to Franco for strong performances.

Musically, the only weak link seems to be on drums, as one couldn't help getting the feeling that Gallo wasn't working on the same wave lengths as the others. A number of times he seemed to fall behind the energy levels the rest of the group were putting out. Make no mistake, though, this is one group which clearly should

be scoring market success in the coming months, both on record and in concert. Formed in 1965 in New York, their time seems to have come. Best selections for the night were "Poppy Poppa," "Engine No. 1," "Freelb Express," "Tasty" and "Songwriter."

JIM MELANSON

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# Studio Track

By BOB KIRSCH

Texas seems to be a real hotbed of studio activity. In the Houston area, Huey Meaux's Sugar Hill Studios (formerly Gold Star), where hits by the likes of the Bobby Blue Bland, George Jones, the Peco Soco Singers and others were cut, is now involved primarily in custom work. ABC uses it extensively, and Lee Young, former president of the Los Angeles, NARAS chapter has been producing sessions. Meaux has two 16-track studios.

At Jones Sound, co-owned by Mickey Gilley and Doyle Jones, labels such as Astro, Snoway, Atlas and Columbia do work there. The studio has its own production and engineering staff. Brothers Two Studios, featuring 16-track and quad operation, owned by Joe and Jim Johnson, has been cutting custom work and material for Atlantic, Glades and Jewel-Paul, while Doggett Studios, owned by Ray Doggett, includes a 16-track board and handles mainly custom work. Doggett has renovated the building to look like an old barn, and a great deal of Texas polka music is cut here.

In Dallas, Sunset-Burnett is busy with its 16-track facility featuring Dolby. Four engineers and mixers are on staff, and former football star Ed Burnett who owns the studio is also singing and booking artists. Helen Reddy, Waylon Jennings and Bob Willis have cut there. At January Studio, owned by Chuck Wandersnack, Bob Pickering and Whitley Thomas, many of the Showco-affiliated artists work. The studio is also heavily involved in films. At Autumn Sound, owned by Glen Pace and Ray Dewey, features a Bosendorfer grand piano, a full line of other musical instruments, amps, 24-track capability, mixing capability and an MCI light meter board. Pace built Applewood in Denver, United Audio in Santa Anna and worked on Valentine in North Hollywood. The studio has its own music staff and voice group. At Sundance, where Rush Bousley is president and Tom Whitehead is vice president, 16-track capability is featured.

Karl Freda has been named studio and traffic manager of Electric Lady Studios in New York. Ms. Freda, who was previously production coordinator at Buddah Records, is responsible for studio bookings, scheduling and client relations at Electric Lady. Ms. Clemen, recently appointed bookkeeper, will be involved in studio accounting, budgeting and personnel activities.

\*\*\*

Ian Paige has checked into the Burbank Studios in Burbank to add vocals to his next LP, that was started in London and sweetened at Jim Guercio's Caribou Ranch in Colorado. French artist Michael Berger is also at Burbank to sweeten his latest LP for Warner Records. At Compass Recording Studios in Bridgeport, Fog Hat is cutting part of its next LP with Nick Jameson producing and engineering. Felix Cavaliere, formerly of the Kascals, is leading a band and also penned one of the songs. Joe Feliciano is finishing up his next LP, tentatively titled "And The Feeling's Good," produced by Kerner and Wise Sessions are at Djupe Sound Recorders.

\*\*\*

At Sound Recorders in Omaha and Sound Recorders in Kansas City, Mo., the first single produced by the firm and its president, Don Sears (along with composer Chip Davis and writer Bill Fries), is moving rapidly up the charts. The tune is C.W. McCall's "The Old Home Filler-Up An' Keep On Truckin' Cafe." Song was first released on the firm's label, American Gramophone, before being picked up by MGM. The studio has also completed production work on two multi-media presentations for Stauffer Chemical Co. and Bozell & Jacobs, Inc. advertising firm. The company's newest facility is its 16-track Kansas City facility, and work has started on agency production work, single and record production.

*Composers appearing by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.*

## EAST

**BILL ANDERSON (MCA):** Paradise Ranch, Delmont, Pa. Sept. 1; Williams Grove Park, Mechanicsburg, Pa. (2); Montgomery Fair, Pa. (21).  
**BAD COMPANY (Swan Song):** New Haven Coliseum, Conn. Sept. 3; Syracuse War Memorial, N.Y. (5); Boston Music Hall, (10).  
**ELVIN BISHOP (Capricorn):** Wolfman Rest, Central Park, N.Y. Sept. 6; Palace Theater, Waterbury, Conn. (7); The Bottom Line, N.Y. (8-10).  
**CHICAGO (Columbia):** Roosevelt Stadium, Jersey City, N.J. Sept. 2.  
**CLIMAX BLUES BAND (Sax):** Lenox Arts Festival, Mass. Sept. 2.  
**DOORIE BROS. (Warner Bros.):** Roosevelt Stadium, Jersey City, N.J. Sept. 2.  
**MARBARA FAIRCHILD (Columbia):** Schenectady, N.Y. Sept. 1.  
**HERBIE HANCOCK (Columbia):** Art's Festival, Mass. Sept. 2.  
**"FREDDIE HUBBARD (Columbia):** Philharmonic Hall, N.Y. Sept. 5; Buffalo University, N.Y. (7); Paul's Mall, Boston (8-15).  
**MILLIE JACKSON (Spring):** Town Hall, N.Y. Sept. 8; Stanton, Conn. (7).  
**WILLIE JENNINGS (RCA):** American Song Festival, Saratoga, N.Y. Sept. 1; New Tropic, Pa. (2).  
**GLADYS KNIGHT & THE PIPS (Buddah):** Nassau Theater Go Round, N.Y. Sept. 1; La-La Casino, Cherry Hill, N.J. (12-26).  
**LOGGINS & MESHINA (Columbia):** American Song Festival, Saratoga, N.Y. Sept. 1.  
**ANNE MURRAY (Capitol):** Southshore Music Fair, Chatham, Mass. Sept. 1.  
**OLIO PLAYERS (Mercury):** White Stadium, Boston, Sept. 2.  
**HELEN REDDY (Capitol):** Performing Arts Center, American Song Festival, Saratoga, N.Y. Sept. 2; Garden Park, Newport, R.I. (3); Philadelphia Hall, N.Y. (4).  
**MARTHA REEVES (MCA):** Bottom Line, N.Y. Sept. 13-18.  
**HANK SNOW (RCA):** Delmont, Pa. Sept. 5.  
**TANYA TUCKER (Columbia):** Fair, Rutland, Vt. Sept. 4; New York (20); Providence, R.I. (21).

## WEST

**ELVIN BISHOP (Capricorn):** T-Car Sound, Carson, Calif. Nov. Sept. 1.  
**BLOODSTONE (London):** Balboa Stadium, San Diego, Calif. Sept. 7.  
**JOHN DENVER (RCA):** Portland, Oregon, Sept. 6; Seattle, Wash. (7).  
**DRAMATICS (Sax):** Amphitheatre, Los Angeles, Sept. 9.  
**FOUR TOPS (ABC):** Disneyland, Anaheim, Calif. Sept. 1-7.  
**HUES COMP. (RCA):** Circle Star Theater, San Carlos, Calif. Sept. 7-8.  
**JOHN MITCHELL (Elektra/Aylum):** Red Rocks, Denver, Colo. Sept. 10.  
**OLIO PLAYERS (Mercury):** Coliseum, Denver, Colo. Sept. 11.  
**"HELEN REDDY (Capitol):** Brigham Young Univ., Provo, Utah, Sept. 6; Seaside, La. Tahoe, Nev. (8-22); Expo '74, Spokane, Wash. (24).  
**HANK SNOW (RCA):** Salt Lake City, Utah, Sept. 7-8.

## MID-WEST

**BILL ANDERSON (MCA):** Cotton Ballroom, Wichita, Kansas, Sept. 7.  
**BAD COMPANY (Swan Song):** Maple Leaf Gardens, Toronto, Canada, Sept. 6.  
**"BEACH BOYS (Warner Bros.):** Univ. of Ind., Bloomington, Sept. 1; Pine Knob, Independence, Mich. (2-3).  
**JIM ED BROWN (RCA):** Village Square Mall, Elmhurst, Ill. Sept. 7.  
**CHICAGO (Columbia):** Canadian National Exhibition, Toronto, Canada, Sept. 1; Bloxham Music Festival, Cuyahoga Falls, Ohio (4-5).  
**DRAMATICS (Sax):** Twenty Grand, Detroit, Sept. 1.  
**"EAGLES (Aylum):** Ind. Univ., Bloomington, Sept. 1.  
**"HEARTSFIELD (Mercury):** Egan Community College, R. Sept. 27; Windsor

# Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

**ness College, Sugar Grove, Ill. (28); Hammond Civic Center, Ind. (29).  
 HUES COMP. (RCA):** Mid Special Concert, Vancouver, B.C. Canada Sept. 1.  
**IMPRESSIONS (Buddah):** Warren Harbor, Mich. Sept. 2.  
**KISS (Casablanca):** Olympia Stadium, Detroit, Mich. Sept. 2.  
**HENRY MANGINI (RCA):** Pine Knob Theater, Bloomfield Hills, Mich. Sept. 4-8.  
**ANNE MURRAY (Capitol):** State Fair, Duluth, Minn. Sept. 5.  
**OLIVIA NEWTON-JOHNS (MCA):** Mid America Fair, Topeka, Kansas, Sept. 8.  
**OLIO PLAYERS (Mercury):** Cincinnati Gardens, Ohio Sept. 13.  
**KENNY PRICE (RCA):** Bradford, Ohio, Sept. 7.  
**HELEN REDDY (Capitol):** State Fair, St. Paul, Minn. Sept. 1.  
**MARTHA REEVES (MCA):** Ambassador Theater, St. Louis, Mo. Sept. 6; Happy Medium, Chicago (9-10).  
**MARTY ROBBINS (MCA):** Aurora Downs, Ill. Sept. 1.  
**HANK SNOW (RCA):** Sheburne, Ont. Canada, Sept. 1.  
**SOUTHERN-HILLMAN-FURRY (Elektra):** St. Paul Civic Arena, Minneapolis, Minn. Sept. 1.  
**STANTON BROS. (Mercury):** Huron, S.O. Sept. 1.  
**TANYA TUCKER (Columbia):** Ponderosa Park, Salem, Ohio, Sept. 8.  
**DOTTIE WEST (RCA):** Monroeville, Mich. Sept. 2; Unionville, Mo. (5).

## SOUTH

**BILL ANDERSON (MCA):** Carroll Co. Fair, Berryville, Ark. Sept. 5; Wheeling Jamboree, W. Va. (28).  
**JIM ED BROWN (RCA):** Garfield Co. Fair, Ende, Okla. Sept. 5.  
**OOBIE BROS. (Warner Bros.):** Portsmouth Stadium, Va. Sept. 1.

**EAGLES (Aylum):** Speedway, Marysville, Tenn. Sept. 2.  
**IMPRESSIONS (Buddah):** Walt Disney World, Fla. Sept. 7.  
**ISLEY BROS. (Epic):** Charlotte Coliseum, N.C. Sept. 8; Jacksonville, Fla. (7).  
**MILLIE JACKSON (Spring):** Civic Center, Durham, N.C. Sept. 1; Louisiana Area (13-16).  
**LITTLE HILTON (Sax):** Ft. Hood, Texas, Sept. 2.  
**"BOB LUMAN (Epic):** Big Country Inn, Hobbs, N.M. Sept. 5; Biggar N. Dallas, Lubbock, Texas (3); Winchester, Houston, Texas (7); Middle S. Deafblind, Talladega, Ala. (11); Auditorium Jr. College, Atlanta, Ga. (12); Ranch, Tulsa, Okla. (13); Parkers Lake, Ky. (29).  
**"OLIVIA NEWTON-JOHNS (MCA):** Oral Roberts Univ. Mayberry Auditorium, Tulsa, Okla. Sept. 6.  
**"OLIO PLAYERS (Mercury):** Civic Center, Monroe, La. Sept. 1; Charleston, N.C. (5); Coliseum, Charlotte, N.C. (8); Coliseum, Greensboro, N.C. (7); Coliseum, Jacksonville, Fla. (9); Civic Center, Rensselaer, Va. (14); William & Mary College, Williamsburg, Va. (15); Austin, Texas (20); Dallas, Texas (21).  
**DOLLY PARTON (RCA):** Asheville, N.C. Sept. 6; Fayetteville, N.C. (7).  
**KENNY PRICE (RCA):** Bradford, Ohio, Sept. 7.  
**MARTHA REEVES (MCA):** Electric Ball, Atlanta, Ga. Sept. 4-7.  
**STANTON BROS. (Mercury):** Lenoira, Ga. Sept. 7; Knoxville, Tenn. (9-10).  
**TANYA TUCKER (Columbia):** Baton Rouge, La. Sept. 1; Waldorf, Md. (6-7); Fair, Danville, Va. (11); Asheville, N.C. (13); Franklin, Ky. (14); Fair Rodeo, Amarillo, Texas (16-17); Muskogee, Okla. (18); Orlando, Fla. (17); Lanier College, Marietta, Ga. (20).  
**DOTTIE WEST (RCA):** Rockett, Texas, Sept. 8.

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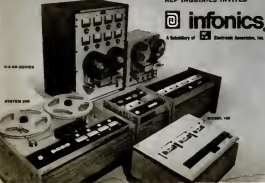
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# Campus



**COUNT BECOMES DOCTOR**—Count Basie accepts an honorary doctorate of music degree from the Philadelphia Music Academy. Applauding Basie are, left to right, Robert W. Crawford, recreation commissioner, and Theodore Jordan, deputy commissioner and coordinator of the city's August Festival at Robin Hood Dell. Dr. Basie and his band performed there after the awards ceremony.

## Jazz For Hunter College

NEW YORK—The Hunter College Center for Lifelong Learning is setting the pace in jazz education by offering a weekly documentary course on the history of jazz during the upcoming fall semester.

Beginning Friday (13), the school will offer a 12-week series of lectures and discussions, with both live and recorded musical illustrations. Topics chosen for this course include: survey of jazz, jazz piano from ragtime to the avant-garde, the roots, the blues tradition, blues in jazz, New Orleans and traditional jazz, Louis Armstrong, the big bands, Duke Ellington, Charlie Parker and the bebop era, contemporary trends and jazz on film.

Guest lecturers include disk jockey Ed Beach, author Stanley Dance, jazz critic Ira Gitler, ethnomusicologist Leonard Cohen, pianist Dick Hyman, musician Ken McIntyre, former Down Beat editor Dan Morgenstern, trumpeter Joe Newman, big band expert George

## Colleges May View Solzhehnitsyn Tape

NEW YORK—Video Tape Network Inc. has acquired the CBS-TV special "Solzhehnitsyn" for distribution to its 272 college affiliates throughout the U.S. The 55-minute program, based on an exclusive interview with the Soviet author by Walter Cronkite, is the first CBS-TV special to be made available via VTN to its student viewership.

VTN vice president/creative director John Lollis says that serious documentary shows consistently rate very high among the programs most often requested by affiliates. The company has previously offered NBC-TV news specials and White Paper Reports, as well as various other documentaries from other sources covering a broad range of subjects.

## Student, 22, Clefs A New Rock Opera

SAN DIEGO—A San Diego State University student, Anthony Adams, is the composer and librettist of an original rock opera which closes a six-day run here Sept. 15.

Adams, 22, an SDSU music student, says his production chronicles the odyssey of a man from his beginnings to a uniglobe of the future. Rock language and music are utilized. The score is being recorded by a San Diego label, Harlequin. Thirty SDSU students make up the cast.

Simon, jazz film specialist Ernest Smith and bassist Christopher White.

Jazz Interactions Inc., a non-profit, educational, membership-supported corporation, set up the course in cooperation with Hunter to "foster a greater interest in and deeper understanding and appreciation of jazz."

## Campus Briefs

At the University of Maryland, a new auditorium under completion. It will be known as the Ella Fitzgerald Center for the Performing Arts. Ella will fly from her home in Beverly Hills, Calif., to assist in the dedication ceremonies Oct. 27. ... And at the Philadelphia Music Academy, president Joseph Castaldo has awarded Count Basie an honorary Doctorate of Music degree for his "contributions to the world of music."

The University of Colorado at Denver through its chancellor Harold Haak seeks to become nationally renowned for its music classes. A new addition to the UCD faculty is former Utah U. professor Dr. William Fowler, a jazz instructor, who is establishing a guitar major on campus.

Florida State University will offer distinguished composers Krysztof Penderecki and Malcolm Williamson as artists-in-residence when the fall semester opens. ... Violinist Macho Kudo of Indiana University is the winner of the \$1,000 Ronald M. Enlow Young Artist Award. ... El Camino College in Los Angeles will present the Peabody Music Kudo of Indiana University is the winner of the \$1,000 Ronald M. Enlow Young Artist Award. ... El Camino College in Los Angeles will present the Peabody

Conservatory of Music, Baltimore. ... Honorary doctorate degrees have been awarded to composer Elliot Carter, Vincent Persichetti and William Schuman. Still by the Peabody

## Texas Name Myers Music School Dean

DENTON, Tex.—The new dean of the North Texas State University School of Music, long noted for its jazz courses and the number of graduates who became successful in the professional ranks, is Marceau C. Myers. He succeeds Kenneth N. Cuthbert.

# Security A Problem

• Continued from page 1

ers expressing concern over job security during the coming months.

Balancing these fears are still others saying that it's a market of opportunity for executive placement.

Giving impetus to the recent shifts are a number of causes, including the outright purchases of certain labels, the formation of new labels by established industry figures; the tightening of budgets in concern over rising operational costs; and the resignation of key executives simply seeking greater payoffs.

Clearly, no one company can be singled out. Major executive changes in 1974 have hit across-the-board, affecting such labels as Bell, Famous, ABC, CBS, Buddah, London, and United Artists, to name a few.

At Bell Records, 10 of the top executives running the company a year ago are no longer on the scene, including Larry Uital, former Bell president, who left to start his own label, and Irv Biegel, former Bell vice president and general manager, who followed Uital to his new Private Sound label.

It's understood that Cline Davis, named as a consultant to Columbia Pictures Industries and generally understood to be running the everyday affairs of Bell since Uital's departure, has been shopping for management replacements, offering substantial salaries and new avenues of growth on the jazz and FM market levels.

Already, one CBSer, Mike Klefner, has been asked to resign. Davis. At CBS, a number of key executives have left the label for other pursuits. At Teller, merchandising was recently named president of UA Records. Dick Black, Teller's former vice president, was recently named general manager of CBS-distributed Monument Records.

At the recent CBS convention in Los Angeles, Bruce Lundvall, formerly vice president of marketing, was named vice president and general manager of the Columbia label, and along with the Famous label, Teller, Blackburn and Klefner it will mean that at least three or four important posts will be filled by new people in the coming weeks.

At London Records, and Famous Music, the latter recently purchased by ABC, pink slips were prominent recently. Some 45-50 people were asked from the Famous label, while 11 additional staffers were just terminated at Famous-distributed Blue Thumb Records (Billboard, Aug. 31).

At London earlier this year, the staff was cutback by approximately 30 percent. Insiders at UA feel that substantial personnel changes are being coming now that Al Teller has been named to replace former UA president Mike Stewart, who was recently elevated to chairman.

It is understood that Teller will be out to change UA's market image in an effort to boost sales and gain additional recognition in the contemporary music field.

## Midland Intl Using Indie Promo Men

NEW YORK—Midland International Records has retained the services of four independent promotion men in major markets throughout the country. The label, which is distributed by RCA Records, will be using Carl Strube in the Northeast, eastern area, Rocky "C" in the r&b market, Alan Mitnick in the Southeast and Rich Paladino in the West Coast. More independents will be added in the near future.

# Jukebox Programming

## Small City Programming Undergoes Major Changes

By ROBERT LATIMER

MANHATTAN, Kan.—Programming in the typical small city has undergone sharp changes in recent years, according to Lou Plack, president of the big Bird Music Company, here.

Now the older statement of eastern Kansas jukebox operators, with more than 35 years in the field behind him, Plack feels that programming is more important than ever, particularly with the advent of 2 for 25 cent play.

The customer who used to toss his loose change into the jukebox after ordering a drink at the bar is now inclined to be far more selective, particularly with such sharp changes in musical tastes, ethnic shifts in population, and, of course, the general economic situation.

"Our programming is a combination controlled by management and route supervisors," says Joe Sexton, in charge of the jukebox division. "Route men continue to pick out records for each location from a selection of new releases which have been chosen by management, in a selection process which means that all bases have been touched, for all locations."

"With the recent price hike in records we have put every emphasis on cost control. The goal is to make total record costs at 10 percent of the operator's total share of jukebox receipts. In the past, an increase in the price per plate to 2 for 25 cents has permitted us to increase the number of records customers wanted. Now that record costs have caught up, we must be ultra-selective in the records we place on the play possible on every record-buying dollar."

"Breaking away from the standard five new releases every two weeks is an effective way of control-

ling costs, we have learned. During periods when good new releases are few and far between, the cost of releases per customer is lowered. However, when there is a supply of good, attractive records on the market, the savings which were accumulated during the bad periods by cutting the number of changes can be used to buy extra records."

Bird Music, like its big-city counterparts, has been forced to do away with marginal locations, and to trim down slow locations "permanently." With every cost involved, including salaries, gas, maintenance and replacement parts, etc., on the increase, Bird Music can no longer attempt to maintain marginal locations in the hope that perhaps they will develop into better-paying spots.

An important step which has been taken to provide better control has been the decision to keep a record of all deals going to each location, to insure that there is no duplication.

In the past there were too many instances when the same record, too many copies of the same record were purchased for the same location. This cannot occur under the new cost-control program.

Another step has been better coordination and fulfillment on location-owner requests, which is now handled by one designated person who maintains the Bird Music Company record library and handles all of the details which were formerly assigned to route collectors. The collector now merely turns in the request along with his receipts, and the department in charge of the actual record, places it with the next record changes for the location involved, does the paperwork to keep track of it, and even assesses total play before the final report.

# Who's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

## CHICAGO: SOUTHWEST

Willie McNeil  
MCA 62075  
Haggar, "I Wanna Take You  
1974-234-049  
"Do It Baby," Miracles, Tamla 5048  
"My Thing," James Brown, Polygram 4244  
"For Aint Biling," Lamont Dozier, ABC 12012  
"Good Things Don't Last Forever," Essayy, RCA  
"I'm Coming Home," Route 10156  
"Then Came You," Dionne Warwick and the Spinners, Atlantic 3079

## KNOX, IND.: POP, COUNTRY PURCHASES

Art Scholz  
Atlantic Music 1818  
MCA 62075  
Pop  
"Another Saturday Night," Cat Stevens  
"Who Do You Think You Are," Bo Donaldson and the Heywoods  
"I Honestly Love You," Olivia Newton-John  
"It's Only Rock 'n' Roll," Rolling Stones, Country  
"The Grand Tour," George Jones, Epic 11122  
"Old Man From The Mountain," Merle Haggard, Capitol 3902  
"Monsieur Holiday," Buck Owens, Capitol 3907

## MANHATTAN, MINN.: COUNTRY, POP PURCHASES

Joey Grabel  
Capitol 3907  
Country  
"In My Little Corner Of The World," Marie Osmond, MGM 14694

"Between Love and Wishing You," Cal Smith, MCA 62075  
"I Love My Friend," Charlie Rich, Epic 2006  
"Mississippi Cotton Picking Delta Town," Charlie Price, RCA 10030  
Pop  
"Stepie's Out," Tony Orlando & Dawn, Bell  
"Beach Baby," First Class  
"Can't Get Enough Of Your Love, Babe," Barry Manilow  
"Honey Love You," Olivia Newton-John

## TRENTON, N.J.: POP, COUNTRY PURCHASES

Art Scholz  
Atlantic Music 1818  
Pop  
"Wildwood Weed," Jim Stafford  
"We're Gonna Have A Little Bit Of Heaven," Brewer's Ridge, Edge Water Group, Epic 11143  
"Who Do You Think You Are," Bo Donaldson and The Heywoods, ABC 12006  
"The Night Chicago Died," Paper Lace  
"Please Come To Boston," Donny Osmond, Epic 11115  
"I'm Leaving In A Jiffy To You," Loggins and Jim Messina  
"Don't Let The Sun Go Down On Me," Elton John  
Country  
"Mississippi Cotton Picking Delta Town," Charlie Price, RCA 10030  
"Please Don't Stop Loving Me," Dolly Parton, Atlantic 3907  
"I'm A Rambler Man," W. Ayton Jennings, RCA 10020  
"Women To Women," Tammy Wynette, Epic 30008



# Radio-TV Programming

## 1975 Radio Forum Tagged For Marriott Hotel In L.A.

LOS ANGELES—The eighth annual International Radio Programming Forum will be held next year at the Marriott Hotel here, according to George Wilson, executive vice president of Bartell Radio.

Wilson was announced as Forum chairman in the closing ceremonies of the Forum last week at the Plaza Hotel in New York by Jack G. Thayer, president of NBC Radio and outgoing Forum chairman.

The Marriott features 1,022 rooms, including 17 suites and 117 parlors. In addition, the hotel has seven restaurants and lounges, including a plush lobby lounge and the Hanger Room on top of the hotel. There is also a swimming pool with swim-up bar and a hydrobath. All guest rooms are equipped with AM and FM stereo radio.

Wilson is lining up a committee of Forum advisors from both the radio and record industries. His responsibilities will include not only the awards program and competition in all categories, but the agenda for the four-day meeting. Current plans are for keynote general sessions on Aug. 6, 7, and 8, which will be followed each day by workshop sessions. Aug. 9, a Saturday, will be devoted to extracurricular activities such as a trip to Disneyland, Universal Studios, the race track and the beach. The Awards ceremonies will be held Saturday evening and there is a strong possibility the event will be televised on network television.

Wilson also announced that the scope of the Forum for 1975 will be broadened to include an even greater international radio aspect. This past year, for the first time, an international radio man—Kevin O'Donohue, general manager of radio station 2SM in Sydney, Australia—was on the advisory committee this past year and has accepted a position on next year's committee. Other members will be announced in the near future.

Wilson is a veteran program director: he has programmed more radio stations into a No. 1 position than any program director in the world. Many consider him the best Top 40 program director in the nation, today, as executive vice president of Bartell Radio, he is responsible for the programming of such market leaders as WKY-AM in Milwaukee and KCQB-AM in San Diego, as well as several other AM and FM operations in all over the world, including the U.S., Canada, Australia, Brazil, Japan, Peru, Germany, Spain, England, Puerto Rico, Alaska, France, Belgium, Colombia, and Mexico.



NEW FORUM CHAIRMAN: George Wilson, executive vice president, Bartell Radio.

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Another who has served the radio industry as Forum chairman, besides Thayer, was David Moorhead, general manager of KMET-FM, Los Angeles. The Forum, the only educational radio programming event of its kind, is attended by several hundred program directors, air personalities, general managers, executives of radio service firms, and record company executives from all over the world, including the U.S., Canada, Australia, Brazil, Japan, Peru, Germany, Spain, England, Puerto Rico, Alaska, France, Belgium, Colombia, and Mexico.

## Short Disk, Longer Playlist, Says Drew

• Continued from page 1

But Drew says the initial idea had come from Herb McCord, general manager of CKLW-AM in Detroit. McCord admits that the idea jelled during meetings at the recent seventh annual Billboard Radio Programming Forum in New York. McCord and his program director Bill Hennes had long discussions with Drew, who still consults CKLW-AM, regarding working and reworking a programming "clock."

"It has gotten to the point where the Top 40 format clock doesn't work anymore because of the length of the records today," McCord says. "I'm not making a declaration that we won't play records over three-and-a-half minutes long, but if it's longer it'll have to be like the second coming of Christ."

McCord points out that records by Elton John and other artists of similar stature would, of course, be considered for airplay regardless of length, but "one of the factors that we will weigh heavily in regards to exposure of new records is the length."

If the record industry wants exposure of new records on CKLW-AM, particularly product by new and coming artists, they'll have to make the records shorter, he says.

Paul Drew, interviewed personally, says he thinks the long record is creating a vicious circle and mentions the rotation pattern used by most RKQ General radio stations: to play the longer the record, the less chance of playing more records. He also points out that "Bill Drake cleaned up Top 40 radio nine years ago when he reduced the commercial load at KJH-AM. We're not playing any more commercials now than KJH-AM did nine years ago. Yet, because the records are longer, people think we are."

"Another problem involved is that the cost of radio time has not kept pace with inflationary trends across the nation. Radio today is a damned good buy! We can't, however, reduce commercials any further."

Thus, it's the music that must be flexible.

"I don't say that recording artists have to go back to the old way of records... back when the Beach Boys released records 2:15 minutes long and when the early Beatles had short records."

"And I would encourage artists to continue making long album cuts. But the singles that go on jukeboxes and on radio should be shorter."

Drew says that Mick Jagger told him last week that Hennesford's B sides of his singles would not be

available on any of his albums. Elton John is doing the same thing. (A phone call to RCA Records reveals that John has had the last few B sides exclusive to his singles. Bad Co. is also doing the same thing now.)

Obviously, Drew says these artists are working to help boost the singles industry... "here's a novel way to rejuvenate the singles sales and I think it's a great idea."

Drew thinks a 3:30 limit on singles is realistic. "Most program directors of Top 40 stations will tell you that their hot clocks are hinged to a three-minute record."

"I've been asking people in the record industry for a long time to please make shorter records. Obviously, if a given record is four minutes long and it's a hit, we'll play it. But we don't let the air personalities run our radio stations and for those record companies who say they have their own stations, they're not their own. It's not their fault how long the records are. I would think that the economics of the record business would entail them having a say about the length of records."

Herb McCord claims that today there's hardly room for 10 records an hour. "Five years ago, we used to be able to play 20 records in an hour. Logically, if records average four minutes long each and you have 48 minutes an hour for music, you can only play 12 an hour. If the records average three minutes each, you can play 16 an hour, leaving 12 minutes for commercials."

"The playlist is being forced shorter and shorter by the longer records and it's not our fault."

"Now, if a 'Hey, Jude' comes out, obviously we will play it. But length of records will be a factor in determining whether they get aired on CKLW-AM or not."

And CKLW-AM will be strongly reluctant to edit records personally. "Who's CKLW-AM to chop down an Elton John? We just won't do it."

Not every radio chain is adverse to the longer record nor willing to make definite "not play" statements about long records.

For instance, Rochelle Starr, national music director of Bartell Radio, says that length won't be a factor. "You just have to make exceptions all the time. For instance, there's a five-minute record out now. You can't construct a radio station around a three-minute record. You're there to serve the public, not to serve a hot clock."

And the public deserves to hear his records regardless of the length, she says.



1975 FORUM SITE: The Marriott Hotel in Los Angeles with swimming pool and 1,020 rooms.

## Winners of Forum Competition

### RADIO STATIONS

Best MOR Radio Station:  
KGIL-AM, Los Angeles  
Best Country Music Stations:  
WIRE-AM, Indianapolis  
KLAC-AM, Los Angeles  
Best Progressive Stations:  
KGB-FM, San Diego  
KLOS-FM, Los Angeles  
Best Soul Music Stations:  
KGGF-AM, Los Angeles  
Best Station for News:  
KEX-AM, Portland, Ore.  
KXN-AM, Los Angeles (special merit award)  
Best Top 40 Station:  
No award

Best College Radio Stations:  
KUOR, University of Redlands, Redlands, CA  
WONC-FM, North Central College, Naperville, Ill.  
KPCC-FM, Pasadena City College  
Best Local Documentaries:  
Bob Lecke, WGCH-AM, Greenwich, Conn., for "Goodnight, Duke"  
KMET-FM, Los Angeles, for "The Question of Impeachment"  
SYNDICATION RADIO PROGRAMS  
Best Regular Series:

"American Top 40" produced by Watermark Inc., Los Angeles; hosted by Casey Kasem

Best Syndicated Documentaries:  
"Opus '73" by Dick Starr for Century 21 Productions  
Several documentaries, including "The Elton John Story" and "The Countryside of Elton John" produced by Footprint Production, Toronto

### BEST RELIGIOUS PROGRAMS

"Jesus Rock" hosted by Scott Ross

(Continued on page 26)

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## Bubbling Under The HOT 100

101—BOOGIE BANDS AND ONE NIGHT STANDS, Kathy Dalton, Discreet 1210 (Warner Bros.)  
102—ALL SHOWN UP, Sam Beards, Bell 45477  
103—PUT THE MUSIC WHERE YOUR MOUTH IS, Olympic Runners, London 202  
104—THE NEED TO BE, Sam Weatherly, Buddha 420

105—DANCING IN THE STREETS, Doves, Etern 216 (Polydor)  
106—THE PLAYER Part 1, First Choice, Philly Groove 250 (Bell)  
107—THE GOT THE MUSIC IN ME, Kiki Dee Band, MCA 40293  
108—SLIDE GIRL, Redbone, L&P 50015  
109—AMERICA, David Essex, Columbia 3-10005  
110—YOU CAN HAVE HER, Sam Neely, ABC 1612

## Bubbling Under The Top LPs

201—FOUNDER SISTERS, Live At The Opera House, ABC/Blue Thumb BTL 8027  
202—SHIRLEY BASSEY, Nobody Does It Like Me, United Artists ULA-2145  
203—Four Top 30s, Anthology, MCA 909  
204—FREDDY HUBBARD, High Energy, Columbia KC 33048  
205—SPOOKY TOOTH, The Mirrors, Island ILPS 5292

206—ATLANTA RHYTHM SECTION, Third Annual Pie Drive, Polydor PD 8027  
207—T. REX, Light Of Love, Casablanca RB 9506 (Warner Bros.)  
208—BRYAN FERRY, These Foolish Things, Atlantic SD 7304  
209—STAY STREET, City In The Sky, Sky STS-515 (Columbia)  
210—MASEKELA, I Am Not Afraid, ABC/Blue Thumb BTL 6015



# The King Biscuit Flower Hour presents: Bachman-Turner Overdrive and Les Variations, Sun., Sept. 8, 1974



Bachman-Turner Overdrive (Not Fragile on Mercury)



Les Variations (On Buddha Records)

On Sept. 8, the King Biscuit Flower Hour will present a taped live radio show featuring Bachman-Turner Overdrive and Les Variations. The show hosted by Bill Minkin (on FM only) is in Quadraphonic sound. So you can hear it the way you'd be seeing it.

In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations. For further information, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

Aberdeen, Wash.	KDUN FM	104.7	10P.M.**	P. Lauderdale	WSHE FM	103.5	9 P.M.	New York, N.Y.	WNEW FM	102.7	9P.M.
Ada, Okla.	RTEN FM	93.3	7	Miami, Fla.	KISW FM	93.7	10	Norfolk, Va.	WCWF FM	103.0	7***
Albany, N.Y.	WHSB FM	106.5	10	Fl. South, Ark.	WFTB FM	93.1	8	Oakburn City, Okla.	KOPM FM	104.5	7***
Albuquerque, N.M.	KBST FM	92.3	9	Fl. Wayne, Ind.	KFGC FM	101.1	10	Omaha, Neb.	KCRZ FM	98.5	7
Alton/Den Moines, Iowa	KASH FM	107.1	7	Fresno, Calif.	WCVL FM	103.5	9	Oakland, Fla.	WJLF FM	107.7	9
Ashtabula, Ohio	WAKS FM	94	9	Gainesville, Fla.	WKLV FM	92.9	9	Parma City, Fla.	WPT FM	107.6	9.30
Ashley, Ga.	WJBS FM	104.7	6	Grand Forks, N.D.	KKLS FM	97	9	Peoria, Ill.	WPTO FM	105.7	9.30
Astoria, Ore.	WATV FM	105.5	8	Greenfield, Mo.	KLAV FM	93.5	9	Philadelphia, Pa.	WMMR FM	93.3	9
Atlanta, Ga.	WFLD FM	103.3	7	Greenwood, S.C.	WFSB FM	93.7	7	Phoenix, Ariz.	KDKB FM	93.3	7
Auburn, Ala.	LEMH FM	103.7	7	Greenville, S.C.	WWSB FM	94.3	10	Pittsburgh, Pa.	WYDD FM	104.7	10
Austin, Tex.	WTKR FM	105.7	9***	Greenville/Farmville, N.C.	WNCN FM	105.9	7	Portland, Ore.	KGOH FM	92.3	10
Bellingham, Wash.	KISM FM	93	9	Hartford, Conn.	KVVO FM	104.9	10**	Portland, Wash.	WHPH FM	96.9	10**
Birmingham, Ala.	WRBN FM	100.9	10	Hawthick, N.C.	WRFB FM	95.5	7	Pullman, Wash.	KUCW FM	95	10
Birmingham, N.Y.	WAAJ FM	98.1	10***	High Point, N.C.	KLIL FM	101.1	10	Rapid City, S.D.	KRLS FM	93.9	10
Birmingham, Ala.	WZZF FM	105	10***	Houston, Tex.	WASH FM	93.1	8	Resno, Nev.	KCLL FM	105.7	9
Bloomington, Ill.	WHIM FM	96.7	10***	Houston, Tex.	WNAF FM	93.1	8	Rochester, N.Y.	WCMP FM	96.5	9
Bloomington, Ill.	KBBB FM	10	9***	Indianapolis, Ind.	WVRB FM	93.5	10	Rochester, N.Y.	WVLT FM	104.9	10
Boston, Mass.	WBCH FM	104.1	10	Jackson, Miss.	WZZP FM	102.9	9	Sacramento, Calif.	KZAF FM	98.5	11**
Buena Vista, Minn.	KLIE FM	95.7	8***	Jacksonville, Fla.	WPKJ FM	96.9	8	San Angelo, Tex.	KJCY FM	94.7	9
Buffalo, N.Y.	WPHF FM	103.3	8	Johnson City, Tenn.	WQRT FM	101.5	9	San Jose, P.R.	KCPZ FM	98.7	10
Cape Cod/Falmouth, Mass.	WCBH FM	98.9	8	Joplin, Mo.	KSYN FM	92.5	9	San Antonio, Tex.	KEXL FM	104.5	8
Carroll, Calif.	KLNB FM	101.7	11	Jordan City, N.C.	KJCK FM	94.5	6	San Bernardino, Cal.	KOLA FM	99.9	10
Champaign, Ill.	WPCJ FM	107.1	11	Kearney City, Neb.	KKDL FM	98.1	11	San Diego, Calif.	KPFI FM	106.5	8
Charleston, S.C.	WKTM FM	102.5	8	La Crosse, Wisc.	WSPF FM	95.9	10	San Jose, Calif.	KOME FM	98.5	7
Charlotte, N.C.	WNCQ FM	95	11.30	Lafayette, La.	KPEL FM	99.9	9	San Jose, Calif.	WCZD FM	103.1	9
Chattanooga, Tenn.	WSM FM	94.3	9	Lancaster/Starbuck, Pa.	WRHY FM	92.7	10	Sarasota, Fla.	KTCM FM	100.9	9
Chicago, Ill.	WDCM FM	97.9	9	Lansing, Mich.	WYIC FM	94.9	8	Savannah, Ga.	KTYD FM	99.9	10
Cincinnati, Ohio	KFMF FM	93.7	9	Las Vegas, Nev.	KLIC FM	98.5	9	Savannah, Ga.	WZAT FM	102.1	8
Cleveland, Ohio	WRBN FM	102.7	9	Lawton, Okla.	WBLM FM	107.5	9	Seattle, Wash.	KJSM FM	99.9	9
Columbus, Mo.	KFMZ FM	98.3	9	Lincoln, Neb.	KFMB FM	101.9	9	Seaside, Wash.	WRBE FM	103.9	9
Columbus, Ohio	KLNB FM	101.7	11	Lima Rock, Ark.	KLAZ FM	98.5	9	Spokane, Wash.	KSHJ FM	98.1	9
Dallas, Tex.	KZEF FM	97.9	10	Lingvire, Tex.	KMET FM	94.7	10	Spokane, Wash.	WQZD FM	102.1	11
Davenport, Iowa	KIDJ FM	103.7	10	Louisville, Ky.	WLRS FM	102.3	7	St. Louis, Mo.	KSHI FM	94.7	10
Dayton, Ohio	WVLD FM	96.9	9	Lubbock, Tex.	KJ37 FM	93.7	9	St. Louis, Mo.	KBCH FM	96.7	7
Denver, Colo.	KRPN FM	105.9	10	Lynchburg, Va.	WCOL FM	98.6	9	Tampa/St. Petersburg	WJLM FM	96.9	9
Des Moines, Iowa	WAXS FM	95.5	9	Mammoth Lakes, Cal.	KMMF FM	106.3	9*	Tarboro, Va.	WQSC FM	102.5	8
Duluth/Superior, La.	KSMF FM	105	10.30	Memphis, Tenn.	WNCM FM	100	9	Temple, Tex.	KYLE FM	104.9	9
Durham, N.C.	WDTN FM	103.3	9	Meredith, N.H.	WDLA FM	101.3	9	Terryville, Ind.	WTFV FM	100.7	10
Durham, N.C.	WHSB FM	107.1	8***	Midvale, Wisc.	WNUW FM	99.1	9	Thibodaux, La.	KXON FM	106.3	9
East Clare, Wisc.	WEEZ FM	100.7	11	Minneapolis, Minn.	KARE FM	92.5	9	Toledo, Ohio	WTOF FM	104.7	8.30
El Dorado, Ark.	KBLI FM	98.3	10**	Minneapolis, Minn.	KVLT FM	100.1	9	Union, Mo.	KFMF FM	102.5	9***
Elmira, N.Y.	WXYC FM	104.9	10	Mobile, Ala.	WABF FM	97.5	9	Tulsa, Okla.	KRBA FM	92.1	9
El Paso, Tex.	KZMT FM	97.5	8	Monroe, La.	KXCE FM	101.9	9	Victoria, Tex.	KCEP FM	95.5	8
Engle, Ore.	KZEL FM	96.1	9	Montgomery, Ala.	WRHY FM	101.9	9	Warren, Pa.	WRRN FM	92.3	9***
Evansville, Ind.	WKDQ FM	98.5	10	Murphyboro, Ill.	WTAO FM	104.9	10***	Washington, D.C.	WNAI FM	107.3	9
Fargo, N.D.	KWIM FM	98.7	9	Nashville, Tenn.	WYCF FM	94.3	9**	Waukegan, Wisc.	WVFC FM	95.5	8
Fayetteville, Ark.	KECZ FM	92.1	9	New Haven, Conn.	WBYC FM	99.5	9	Wichita, Kan.	KVFN FM	103.7	9
Findlay, Ohio	WMWJ FM	100.5	10	New Orleans, La.	WRNB FM	99.5	9	Wilmar, Maine	KQIC FM	94.7	9
Flint, Mich.	KWCF FM	105.5	9					Winona, Minn.	KAGE FM	95.3	10
Flinn, Minn.	WQLT FM	107.3	9					Worcester, Mass.	WAAF FM	107.3	9



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Sept. 6\* Sept. 7\*\*\* Sept. 9\*\*\* Sept. 14\*\*\*

# Storer's KGBS-FM To a Country Format

LOS ANGELES—KGBS-FM, stereo operation here owned by Storer Broadcasting, switched to a country music format featuring female personalities Monday (2). General manager Ray M. Stanfield also manages the KGBS-AM talk-formatted daytime station.

The FM format is billed as "Gentle Country" and focuses on a playlist featuring such artists as Glen Campbell, Charlie Pride and even the Carpenters.

Stanfield describes the format approach as "wall-to-wall with personalities, actually, female announcers." The music will be tightly controlled, he adds and features pop country and folk ballads.

KGBS-AM-FM was country several years ago, simulcasting, then changed formats. The FM side has simulcasted some of the talk format and is separate after the AM goes off the air.

Storer is one of the first major chains to become involved in country music, switching its then-owned FM in Cleveland to country and later an AM station in Detroit (now known as WDEE-AM and owned by another firm) to country. Later, the chain went country with WHN-AM in New York, which is doing quite well.

Country FM operations have been quite successful to date in the Southeast and Southwest. It will be one of the few stereo country stations in a major market. WJZD-FM in Chicago continues the regular AM format after WJZD-AM goes off the air, but is not a stereo country station per se.

## New Florida Station

NAPLES, Fla.—WRGI-AM-FM is set to hit the air here Oct. 1 with an adult MOR format, according to new operations director Mike Anderson, previously production director of WHEN-AM in Syracuse, N.Y. The 1,000-watt daytime AM station will be referred to as Radio Gulf Island.

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# Winners of Forum Competition

Continued from page 24

"What's It All About" hosted by Bill Huie  
Council of Churches program by Tom Bender

## COMMUNITY SERVICE

### AWARDS

KGFI-AM in Los Angeles  
KAKE-FM in Wichita, Kans.  
Donovan Blue, KXOA-FM, Sacramento, CA., for his PSAs on drug abuse

### NEWS

Best News Personality, Major Market:  
Dave Cook, KFRC-AM, San Francisco  
Best News Personality, Small Market:  
Dave Williams, WXOR-AM, Florence, Ala.

Best News Documentary:  
"Hidden Passage" produced by John & Christine Lyons, WNEW-AM, New York

## INTERNATIONAL

Best Program Directors:  
Rod Muir, presenter, Digamex, Sydney, Australia  
Rhet Walker, executive director, Nicholsons Broadcasting, Perth, Australia  
Tsunaki Kawashima, Asahi Broadcasting, Osaka, Japan  
Best Air Personalities:  
Goro Ito, Nippon Broadcasting, Tokyo, Japan  
John Law, Radio 2UW Sydney, Australia

## MILITARY

Best Air Personalities:  
Pete Fuentes, Alaska  
Kenneth R. Rogge, San Vito, Italy

## U.S. PROGRAM

DIRECTORS  
Progressive:  
Tom O'Hair, KSNF-FM, San Francisco

Contemporary:  
Frankie Crocker, WBSL-FM, New York

Soul:  
Roland Byrum, KGFI-AM, Los Angeles

Jazz:  
Sid Mark, WWDB-FM, Philadelphia

Oldies:  
Jim Pewter, KRTH-FM, Los Angeles

Jim Nettleton, WCAU-FM, Philadelphia

Country:  
Lid Smith, KLAC-AM, Los Angeles

MOR:  
Victor Ives, KEX-AM, Portland, Ore.

Top 40:  
J. Robert Dark, KOMA-AM, Oklahoma City

U.S. AIR PERSONALITIES  
Top 40 Personalities, large market:  
Ted Dakula, WDRC-AM, Hartford

Steve Landy, WNBC-AM, New York  
Bill Gardner, KIXL-AM, Dallas

## Philly's WYSP-FM Airs 'Q' Rockers

PHILADELPHIA—in an effort to corner a growing coterie of quad music fans, radio station WYSP-FM is now bulging itself as "Quad Rock." Program director Richard Finley says the station is now "featuring SQ and QS material 4-channel records" plus putting regular stereo records through a QS Sansui encoder. Finley claims the encoder adds rear channel "presence" when played back on a 4-channel receiver.

Top 40 Personality, small market:  
Victor Pryes, WFEA-AM, Manchester, N.H.

MOR Personality, large market:  
Gary Owens, KMPC-AM, Los Angeles

MOR Personalities, small market:  
Bob Miller, WGN-AM, Huntington, W. Va.

Marion Woods, KOKO-AM, Warrenburg, Mo.  
Gospel Personality:  
Paul Kidd, KGFI-AM, Los Angeles

Jazz Personality, large market:  
Jack Hayes, KADZ-FM, Denver

Jazz Personality, small market:  
Michael X. Tremayne, KIZZ-FM, Anchorage, Alaska

Oldies Personality:  
Russ Berger, KDEO-AM, San Diego

Contemporary Personality, large market:  
Richard Steele, WJPC-AM, Chicago

Contemporary Personality, small market:  
Gary Persons, WESA-AM, Charleston, Pa.

Country Music Personality, small market:  
Jack North, WNOV-AM, York, Pa.

Contemporary Music Personality, large market:  
Dino Day, WDEE-AM, Detroit

Gary Semro, WEEP-AM-FM, Pittsburgh

Soul Music Personality, small market:  
Mark Little, WPDQ-AM, Jacksonville, Fla.

Soul Music Personality, large market:  
Don Saint-John, WJPC-AM, Chicago

Progressive Personality, small market:  
Allen Michaels, WJNC-AM, Jacksonville, N.C.

## New Title For Chi TV Stanza

CHICAGO—"Soundstage" is the new name of "Made In Chicago" and the music television series will be seen nationally over the Public Broadcasting Service starting in November. The series of 15 musicals featuring artists in concert is being produced at WTTW-TV, channel 11.

Kenneth J. Ehrlich is executive producer, director is David Erdman, and associate producer is Elliot Wald.

Programs planned for the coming season include artists such as Joni Mitchell, Loggins and Messina, Mary Travers, Kris Kristofferson and the Pointer Sisters.

## Chicago Opera To Beam in SQ

CHICAGO—For the second year, all eight opening nights of the Lyric Opera here will be broadcast live in SQ matrix quad, according to a joint announcement by WFMT-FM president Raymond Nordstrand and Carol Fox, general manager of the Lyric Opera. Norman Fellegini, vice president of programming for the radio station, will again produce and host the series, which is a Peabody Award winner for over-all excellence.

Technical director who broadcasts is Mitchell Heller, who will be working with a sound system uses four footlight microphones and four microphones within the audience. The broadcasts get underway Sept. 20 with Giuseppe Verdi's "Somno Bocanegra," starting at 7 p.m.

Progressive Personality, large market:  
Barry Grant, WDRC-FM, Hartford, Conn.

## RECORD INDUSTRY

Record Company of the Year:  
Columbia Records  
National Promotion Executive of the Year:  
Steve Popovich, vice president, Columbia Records

Local/Regional Promotion Executive of the Year:  
Gene Demomich, Cleveland, Columbia Records

Independent Promotion Executive of the Year:  
Tony Richland, Los Angeles

## 'Bonus' Could Solve Impasse

LOS ANGELES—An end to the long impasse in negotiations between the American Federation of TV and Radio Artists (AFTRA) and America's record companies was in sight Friday (16) when union leaders issued a proposal that would give AFTRA background singers "bonus payments" based on album sales.

The formula would call for singers to receive an additional 100 percent of union scale for a million-selling disk, 50 percent of scale for sales of 500,000 and 25 percent of scale for sales of 300,000 copies.

Contract talks have repeatedly stalled since the earlier binder expired last May. The union demands a royalty agreement similar to that which musicians receive.

Disk companies assert that payment of royalties to non-name background singers would be unfeasible, an "economic impossibility."

Both sides agreed to resume negotiations Sept. 10.

## WSCP-AM Airs Country Format

SANDY CREEK, N.Y.—WSCP-AM has gone on the air here with a modern country music format, according to program director Rick Benjamin. The station is located at 1070 on the dual and is operated by the Swevo-Jefferson Broadcasting Corp., whose president is Stephen Sudler. General manager of the station is James Fooder.

Air personalities besides Benjamin include Tom Kennedy and Duane Boucher. Benjamin is currently seeking to build up a library of promos and station IDs from country artists.

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The Australian Highline Radio Newsletter, compiled and edited by Keith Ashton, has changed address to 1000 Broadway, P.O. Box 2206, Mt. Airy, OLD 4825 Australia. Cost is \$32 Australian for 32 issues a year. It's humor, basically, but Keith also has like the vox of a Australian and New Zealand, the first page. ... Chuck Roberts is the new program director of KCBQ-AM in San Diego, replacing departed Rich "Brother" Robbins. He'd been at WLOL in New York and is a member of the people RKO General stole away and has now been stolen back.

"Lovebirds," the programming concept developed and marketed by Harry O'Connor, Los Angeles, is now 21 market, reports Milt Klein, president of The Milt Klein Company. ... Kris Phillips, 215-783-7222, is looking for a Top 40 position and/or programming job. Was program director of WGGQ-FM, Columbus, Ga., and also worked at WRKO-AM in Boston once. ... Tim Hudson, once known as Lord Tim during the British Invasion of groups and personalities, would like to get back on the air with a major market Top 40 station. You can reach him at 213-876-0355.

Tom Watson has departed CKGM in San Francisco and is looking. 415-333-5882. Remember Bob Holliday? He was a Top 40 air personality years ago, then became a promotion man in Nashville and one of the riled the radio promotion throughout the southeast. Now he's doing publicity and promotion for Telecome, a firm that sells law enforcement equipment. Has a new prototype system for radio. ... You can reach him at 615-353-0090. ... Frank Adair, WAYE-AM, Baltimore, needs a good production man in a hurry. ... Jim Linn is now programming KSRF-FM in Dallas. He'd been at WIFM-FM in Philadelphia.

Talk about an understanding wife. Dick Hyatt of WGHQ-AM-FM in Kingston, N.Y., celebrated his fourth wedding anniversary at the seventh annual International Radio Programming Forum a couple of weeks ago in New York. ... Did my heart good to meet Reggie Long at the forum. He did the voice work for the MFSB music concert and it was a fantastic show and, of course, Reggie did his phenomenal job. He was one of New York's greatest air personalities, starting years ago on one of the soul stations with jazz, later working MOR stations. Now he's with Douglas Limousine Service, Philadelphia. But he belongs in radio.

Sean Casey, 201-666-3083, has left WWDI-AM in New York, and is looking for another programming position. He stayed with the station after it switched to religious, but he wanted to and he wants back into rock. ... KSEI-AM will soon be celebrating its 50th anniversary as Idaho's oldest station. But Hans Christopher notes: "There's only one place we need rock oldies, 1954 through 1963. Our format consists of every other record an oldie but goodie, with current singles making up the remainder of our playlist. A helping hand would be appreciated." Lineup at the station includes Sandy Beck 6:10-8 a.m., Tommy Thompson 10:30 a.m.-2:30 p.m., Bob Thaxter 2:30-7 p.m., and Christopher 7:30-midnight.

When it comes to "personalities," one of the major radio-TV person-

alities for years and years has been Sig Sakowitz. I haven't written about him as much as I have Robert W. Morgan. The real "Madame W. Diamond" might ask: "Sig who?" But Sig Sakowitz was a god on WGN-AM in Chicago and since he moved to Las Vegas in 1972 has been doing a "Vegas Hot 100" back to the station weekly. Now he's also doing a weekly 10-minute Vegas report to WULW-AM in New Orleans. For Las Vegas audiences, he's heard 11:05-noon on KLASV-AM, back to the station 5:45 p.m. half-hour show on KLAS-TV which features a guest celebrity.

Bill Christie, WORD-AM, Spartanburg, S.C., needs air personalities. 803-583-2711. Station pays well. Top 40 format. Bob Baran has joined WRBE-AM in Erie, Pa., as program director. He's been program director of WQGN-AM in Knoxville, TN, for some while. WRBE-AM is controlled by John Rook & Associates, Los Angeles.

Tom Nalenak is a young, aggressive programmer who wants a job somewhere in broadcast promotion or production, maybe as an assistant to someone. He's just graduated from Syracuse University, majoring in radio. Has on-air experience; also worked as a reporter for the Syracuse News-Tribune in Syracuse, N.Y. Call him at 315-423-3073. I met him at the Forum in New York. Seems like a bright go-getter guy.

The Electric Weenie has changed addresses to 653 Glenridge Rd., Key Biscayne, FL 33149. Do I have to explain who Tom Adams is or what the Weenie is? ... Bill Campbell is still looking for an air personality job. 301-922-7557. ... Rieck Ware, former air personality on WTEB-AM, San Antonio, has joined KBUC-AM in that city. He's doing a 6-9 a.m. show. ... Robert G. Young has been appointed station manager of KSQJ-FM, San Jose, Calif.; he'd been general sales manager there. ... The Sterling Recreation Organization has bought KLYK-FM in Longview, WA, and Ted Taylor, general manager of KEDO-AM there will also manage the automated soft-contemporary FM station. ... Jim Low, for years with WKR-AM in Dallas, will host a big band three-hour Saturday show in KERA-FM, Dallas.

Jimmy Marco, 206 Washington St., Williamson, NC 27892, is looking for progressive or Top 40 work; four years of experience and has a first ticket. ... Roger Christian, formerly with KIQQ-FM in Los Angeles, has joined KRTH-FM in the city. Jim Pewter, program director of the oldest station, has been programming specials one week weekend during the summer. The Aug. 24 weekend, for example, featuring one on the "Hot Rod and Motorcycle" featuring the Beach Boys, Jan & Dean, Dick Dale, Ronnie & The Daytonas, and the Shaggs-Las Whew!

The lineup at KJR-AM in Seattle now goes: Charlie Brown 5-9 a.m., Joe Kelly 9-noon, music director Gary Shriver noon-3 p.m., Kevin O'Brien 3-5 p.m., Bwana "Father Duffey" Johnny 9 p.m.-1 a.m., and Sandy Hamilton 1-5 a.m. Steve Nicolet, who's been doing the 9-noon show in a back doing the morning show on KISW-FM, Seattle. ... Chuck Hollie writes that he has taken over as program director of KSON-AM in Ontario, Ca. Says he'll be "a sleeping giant." Take a look at the coverage map. Until a

(Continued on page 31)

# Monterey Fest Plans Latin Night

MONTEREY, Calif.—Chicago disk jockey Richard Leeds of Los Angeles station KBKA-FM will host the closing Latin music session of the Monterey Jazz Festival Sept. 22. It's the 17th year for the fest and once again Jimmy Lyons is serving as general manager.

## Latin Scene

### NEW YORK

At TR Records, a number of artist signings have been announced by label president Phil DeCarlo. New to the label are singer Jose J. Toledo, formerly with WJLB in New York; band, Los Galanes, a Philadelphia salsa group; and Tiris De Moda. Also at TR, Cindy Rodriguez' album has been slated for release Sept. 1, along with Koko's new LP. The firm has also signed a distribution agreement with CBS International for distribution rights in South and Central America. Recently joining the label as national promotion manager, Hector Maisonneuve will be coordinating label backing for the new releases.

La Lupe, completing a number of radio and television appearances in Caracas, Venezuela, returns to the studio to complete work on a new album of songs by Cuet Alonso. Arrangements for the disk are being handled by Joe Cain, Holmstedt, Rivera and Pappo Luca. ... Ismael Riera returns east soon after appearances in Santo Domingo, Los Angeles and San Francisco. ... Raul Morales, making a number of trips to Puerto Rico for promotional efforts behind his single "Quiero Besarte."

RCA Records artists Junior, currently recording in South America with his single "Perdona-me," will be released in the U.S. shortly by Caytron Records, exclusive RCA distributor here. Meanwhile, Junior's upcoming plans include concert dates in Spain and London and television appearances in Mexico and Rio de Janeiro. Junior will be coming here for a special promotional trip Sept. 16-19. Co-authors of the single are Simon Napier Bell and Antonio Morales (Junior).

The first album in a series of "The Latin Rock Project" has been released by Mariana Records and comprises. With the group Banderolero being the first act released with product in the series, upcoming projects include LP's with such acts as Guasman, Yagoband, Chid and the Challengers. Banderolero is Jose Nogueras, Ismael Banderolero, Felix Banderolero, George Garcia, Junior Garcia, and Herman Cortes.

JIM MELANSON

### MIAMI

This reporter spent a week vacationing in San Juan, and was surprised and disappointed to find no music made available. Al Escobar's "The Attic" night club has live music only on weekends. With all the fine hands in P.R., and the boots full of tourists, one wonders why they aren't working.

Ralf Levitt's new single is out. "Herido" is on Borinquen and on the same label Lisette is held over at the Club Montmartre, while her new single will be out this week.

The Centro Espanol is doing turn-away business with Luisa Maria Gueli (Gema). On the other hand, her LP are due out by Felito Felix, Lulu el Solitario and Caunedo.

ART "ARTURO" KAPPER

Booked for the Flora Latin Jazz Night program are Gila Purim with Aitor and his band, Fingers, the Cal Tjader Quintet and a jam set which will bring together Mongo Santamaria, Clark Terry, Jimmy Gillespie, a big band from Japan called the Herd and several surprise guests.

The jam will be titled "Inventions on Manica" and will showcase a variety of percussion instruments played by Santamaria. Mongo was born in Cuba and has worked with Perez Prado, Tito Puente and the Tjader group. His grandfather was an African musician who migrated to Cuba and strongly influenced Mongo's musical tastes.

"Manetas" is, of course, the 1940s jazz classic built around a Latin melody and rhythm which trumpeter Gillespie popularized with a big band in which the late Cabino Pozo was started on drums.

The festival, to be held on the Monterey County Fairgrounds starting Sept. 20, also will feature many non-Latin entertainers including the Rev. Pearly Brown, James Cotton, Sunnyland Slim, Eddie "Cleanhead" Vinson, Big Joe Turner, Bo Diddley, John Lewis, Eubie Blake, George Shearing, Martin Soller, Billy James, Jerome Richardson and others to be announced.

Billboard SPECIAL SURVEY for Week Ending 9/7/74

## Billboard Special Survey Hot Latin LPs

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WICENTE FERNANDEZ "Me Cae Un Sabor," Coyotes 140+	9	AUGUSTIN RAMIREZ "La Tierra Chica," D 1065
2	FREDDIE MARTINEZ "The Gait," Freddy 1R 1021	10	FREDDIE MARTINEZ "La Gaita Chica," Freddy 1R 1014
3	ANGELICA MARIA "Tanto," Sonoma International SC 8006	11	RANDY AYALA "La Nueva Zuzana," Tishles 7017
4	LOS HUMILDDES "Los Humildes," Fania 510	12	LOS ANGELES NEGROS "A.T.," United Artists 125
5	SUNNY & THE SUNLIMERS "El Doble De Tania," Raybe 3219	13	YOLANDA DEL RIO "Perfumeo A.T.," Arcano 3235
6	LUCHA VILLA "Por Mera No," Dm 1612	14	LUCHA VILLA "La Nueva Zuzana," Dm 1626
7	LOS TREMENDOS GAVILANES "Los Tremendos Gavilanes," D 1088	15	LOS ANGELES NEGROS "La Mera De," PA 1122
8	LATIN BREED "Latin Breed," GC 100		

### IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LARRY HARLOW "Salsa," WEA 327 0040	9	PELLIN RODRIGUEZ "Quiero Los Dns.," Borinquen AOC 1254
2	TIPICA 73 "H2," WEA 327 0038	10	EDDIE PALMIERI "Sensito," Mingo 103 (Goco)
3	JOE TATAM "Salsa," Mingo 103 124	11	PETE RODRIGUEZ "El Centro," Fania 327 0049
4	FANIA ALL STARS "Latin Salsa," WEA 327 0040	12	WILLIE COLDR "To Mito," Fania 327 0044
5	ISMAEL RIVERA "Tengo De Sals," Tico 1210	13	JOHNNY ZAMOT "Sensito," Mingo 103 124
6	LOS JINAGUAS "Sensito 7 Con Salsa," Mingo 103 124	14	RAY BARRETTO "Indestructible," Fania 456
7	DANNY RIVERA "La Gaita," Velvet LPV 1417	15	EDDIE PALMIERI "Live at Sing Sing 2," Tico 1321
8	RAUL MARRERO "La Nueva Era," Mingo 103 124		



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# Soul Source

## The Family Unit: It Keeps Music Alive, Swinging

By LEROY ROBINSON  
LOS ANGELES—One can easily say that "A family that sings together stays together." One of the reasons that black music is unquestionably altogether and cozier these days is because of family groups.

It's relatively easy to assess the reasons why. But it seems that "Black Unity" is making its first major breakthrough in the entertainment field. But that's not the reason. There's always been black families together "doin' their thing" and "makin' do," as the elders would explain it, as a unit. The reasons are simple. Survival.

Yesterday's families were particularly cognizant of this need. They were also fully aware of their special talents to entertain, as were their parents who supported them. And as a family, the look and style of the Mills Brothers, and the Wall Martin Trio, starring Sammy Davis Jr., to name a few, was what was happening.

Today, the family look is the happening. It is a more youthful look; it is full of extraordinary flair, and it boasts such family names as the Jackson Five, the Pointer Sisters, the T-Boyz, the Sylvers, and many more. They are not only making a lasting impact on the recording field, but have enough of a family reserve at home that it's doubtful we'll see the last of these family affairs anytime soon.

And at a time when there are hit family shows like "The Waltons" and "Good Times," and one for the new season called "That's My Mama," on television, the recording industry is happy about its blessing in disguise.

The television family success has very unobtrusively carried over into the recording industry. It's making money, and nobody turns down a good thing.

But more important than these family groups making money for record companies, there is a new reason.

(Continued on page 31)

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# Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY for Week Ending 9/7/74

#138 Performers—anyone appearing on chart for the first time				#139				#140				#141				#142			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Library Label & Number) (Dist. Label) (Publisher, Licensor)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Library Label & Number) (Dist. Label) (Publisher, Licensor)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Library Label & Number) (Dist. Label) (Publisher, Licensor)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Library Label & Number) (Dist. Label) (Publisher, Licensor)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Library Label & Number) (Dist. Label) (Publisher, Licensor)
1	2	7	CAN'T GET ENOUGH OF YOUR LOVE, BAY CITY (A & M, 925) (Columbia)	13	28	19	ROCK YOUR BABY—George McGraw (A & M, 925) (Columbia)	68	71	4	BETCHA IF YOU CHECK (A & M, 925) (Columbia)	69	70	6	SOUL STREET—Baby Ford (A & M, 925) (Columbia)	70	61	11	FEAR NO EVIL—The Mainline (A & M, 925) (Columbia)
2	3	8	THEN CAME YOU, Dave Edmund (A & M, 925) (Columbia)	34	38	10	DOOR TO YOUR LOVE—Brendan (A & M, 925) (Columbia)	71	64	11	TURNS ME ON—Tina Turner (A & M, 925) (Columbia)	72	50	12	YOUR LOVE IS PARADISE—Executive Soul (A & M, 925) (Columbia)	73	76	4	BOOP! BOOP!—Joe Smith & L.A. Express (A & M, 925) (Columbia)
3	1	12	FEEL LIKE MAKING LOVE—Barbara Felt (A & M, 925) (Columbia)	35	31	14	I FEEL LIKE DYNAMITE—Heart (A & M, 925) (Columbia)	72	50	12	YOUR LOVE IS PARADISE—Executive Soul (A & M, 925) (Columbia)	73	76	4	BOOP! BOOP!—Joe Smith & L.A. Express (A & M, 925) (Columbia)	74	79	5	THE SOUL OF A WOMAN—Marge Thunder (A & M, 925) (Columbia)
4	5	8	LIKE LIFE UP AT—Baby Ray (A & M, 925) (Columbia)	45	6	10	DO IT (It's Your Satisfaction)—S.T. Express (A & M, 925) (Columbia)	75	94	2	HAPPIEST IS BEING WITH YOU—Tina Turner (A & M, 925) (Columbia)	76	84	4	ROOGIE AUNT! NUTTIN' (Get Gettin') (A & M, 925) (Columbia)	77	81	4	SEXY DIA (Part 2)—Joe & Tina Turner (A & M, 925) (Columbia)
5	14	5	YOU HAVEN'T DONE NOTHING—Steve Nieve (A & M, 925) (Columbia)	51	11	11	THE PLAYER PART 1—First Choice (A & M, 925) (Columbia)	81	87	4	BOOGIE MAN—Long Paul (A & M, 925) (Columbia)	82	86	3	LOVE IS THE JERSEY—Joe McCoy (A & M, 925) (Columbia)	83	90	4	PART 1—Joe McCoy (A & M, 925) (Columbia)
6	4	10	HANG ON IN THERE, Baby—Johnny Bristol (A & M, 925) (Columbia)	40	33	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
7	12	7	MIDNIGHT FLOWER—Peg Taylor (A & M, 925) (Columbia)	51	11	11	THE PLAYER PART 1—First Choice (A & M, 925) (Columbia)	81	87	4	BOOGIE MAN—Long Paul (A & M, 925) (Columbia)	82	86	3	LOVE IS THE JERSEY—Joe McCoy (A & M, 925) (Columbia)	83	90	4	PART 1—Joe McCoy (A & M, 925) (Columbia)
8	10	7	LET'S PUT IT ALL TOGETHER—Dyanes (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
9	11	10	DO IT BABY—Barbara Felt (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
10	11	10	UP FOR THE DOWN STROKE—Paul Simon (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
11	8	9	NOTHING FROM NOTHING—Bobby Preston (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
12	9	11	TELL HER LOVE HAS FELT THE NEED—Steve Nieve (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
13	29	5	SKY TIGHT—Blue Power (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
14	15	12	TELL ME SOMETHING—Bobby Preston (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
15	7	9	CITY IN THE SKY—Steve Nieve (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
16	9	10	KALIMA STRIP—Earth, Wind & Fire (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
17	24	6	AINT NO LOVE IN THE HEART OF THE CITY—Baby Blue (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
18	8	9	YOU—Steve Nieve (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
19	12	12	KING TUB—Curtis Mayfield (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
20	22	9	YOU BRING OUT THE BEST IN ME—Michael (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
21	16	14	MY YOUNG—James Taylor (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
22	23	10	THAT'S NOT HOW IT GOES—Brendan (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
23	13	13	HAPPINESS IS JUST AROUND THE BEND—Brendan (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
24	18	19	THE ROSE—Brendan (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
25	19	12	TIME FOR ROCKIN'—Do & The Family Stone (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
26	32	7	IN THE BOTTLE—Bobby Blue (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
27	8	10	DON'T CHANGE HORSES (IN THE MIDDLE OF A STRIDE)—Joe (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
28	10	11	DON'T KNOCK MY LOVE—Steve Nieve (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
29	27	13	RAINBOW—Steve Nieve (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
30	25	15	SECRETARY—Bobby Blue (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
31	37	8	HAPPINESS—Do & The Family Stone (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)
32	36	11	GETTING ON—Joe McCoy (A & M, 925) (Columbia)	42	47	12	DEEpest TIME OF MY LIFE—Joe Jones (A & M, 925) (Columbia)	84	96	2	KEEP ON SEARCHING—George Alexander (A & M, 925) (Columbia)	85	92	3	I LIKE TO PARTY—Joe McCoy (A & M, 925) (Columbia)	86	93	3	LET US HAVE A LESSON TO YOU—Joe McCoy (A & M, 925) (Columbia)



# Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

[illegible]

Following lists participating stations. Numeral after each specifies selections programmed.

GARCIA, G.A. WAGDF. Jim Morrison. 1, 2, 3, 5, 12, 14, 15  
 AUSTIN, TEX. KLBK. Jim McGowan. 1, 2, 3, 5, 6, 7, 8, 9, 14, 15, 16  
 BARFORD, N.Y. WADP. Malcolm Davis. 1, 2, 3, 5, 7, 9, 12, 13  
 BOSTON, MASS. WADP. Joe J. McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13  
 CAPE, S. WHEI. WAFB. Del Culbert. 1, 2, 3, 5, 7, 9, 12, 13  
 CHICAGO, ILL. WHPD. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13  
 BIRMINGHAM, ALA. WZZM. Bill Lowery. 2, 3, 5, 7, 9, 12, 13, 15  
 PORTLAND, ME. WADP. Sam Carter. 1, 3  
 DENVER, CO. WYCN. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 DENVER, CO. KULR. Fred McGowan. 3, 5, 7, 9, 14, 15  
 DEPT. CAL. WZLX. Ken Stocker. 1, 2, 3  
 DENVER, CO. KJRH. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 10, 11, 12  
 DETROIT, MICH. WADP. Jim Patton. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 DUBLIN, CAL. KJRH. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 10, 11, 12, 13  
 HUGHES, TEX. KLBK. Jim Patton. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 HOLLYWOOD, CAL. WZLX. Ken Stocker. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 HONOLULU, HI. WZLX. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 KNOXVILLE, TEN. WADP. Tony Tucker. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 LOS ANGELES, CAL. WZLX. Sandy Graham. 1, 2, 3, 5, 7, 9, 12, 13  
 LOS ANGELES, CAL. KJRH. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 NEW YORK, N.Y. WNDV. Dean Elston. 1, 7, 10, 11, 12, 13, 14  
 NEWARK, N.J. WNDV. Larry Elston. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 PHILADELPHIA, PA. WNDV. Mike Lyons. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 PHILADELPHIA, PA. WNDV. Dave Dennis. 1, 2, 3, 5, 7, 9, 10, 11, 12, 13  
 PORTLAND, ORE. WNDV. Fred May. 9, 14, 15  
 RICHMOND, VA. WNDV. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 PROVIDENCE, R.I. WNDV. Peter May. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 SACRAMENTO, CAL. KZMH. Fred Williams. 1, 2, 3, 5, 7, 9, 12, 13, 14, 15  
 SAN DIEGO, CAL. KJRH. Al Schroeder. 1, 2  
 SAN DIEGO, CAL. KJRH. Mike Harrison. 2, 3  
 SAN FRANCISCO, CAL. WNDV. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 14  
 SAN JOSE, CAL. WNDV. Bob Dennis. 1, 2, 3, 5, 7, 9, 12, 13  
 ST. LOUIS, MO. KJRH. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13  
 ST. LOUIS, MO. KJRH. Sherry Dennis. 3, 5, 7, 9, 12, 13, 14  
 ST. LOUIS, MO. WNDV. Steve Harrison. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 TOLEDO, OHIO. WNDV. Neil Larson. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 TORONTO, CANADA. WNDV. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13, 14  
 WASHINGTON, D.C. WNDV. Dan McLaughlin. 1, 2, 3, 5, 7, 9, 12, 13, 14

## Billboard Soul LPs

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	This Week	Last Week	WEEKS ON CHART	ALBUM	PEAK POSITION	This Week	Last Week	WEEKS ON CHART	ALBUM	PEAK POSITION	
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	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
				Label	Label						
★	3	12		THAT NIGGER'S CRAZY	Various Artists, Fatboy 702/2044 (C)	31	33	3	COMIN' FROM ALL OVER	New Arr. RCA (A1) 0075	
2	1	7		MARTIN GAY LIVE	Labels 702 33321 (Motown)	★	50	2	MACHINE GUN	The Commodores, Warner MC	
3	2	19		SKIN TIGHT	Two Rivers, Warner 3994 705 (Phonogram)	33	26	20	MEETING OF THE MIND	Four Tops, Soulful 502 3304	
4	3	10		LIVE IN LONDON	O'Jays, Philadelphia International 82 7355 (Gordian)	34	36	4	GREATEST HITS	Santana, Columbia PC 3304	
5	6	14		BOY BEAT	Quincy Jones, A&M 33 2617	35	37	5	PERFECT ANGEL	Manic Street Preachers, Cap AS 33	
★	8	5		FULLMONTRE'S FIRST FEMALE	Various Artists, Labels 702 33251 (Motown)	36	28	3	FRIENDS	R.B. King, ABC A&C 25	
7	7	13		BACKS TO THE WALL	Paula Patton, Columbia 82 954 (Gordian)	38	32	9	EUPHONIS REVERE	Manic Street Preachers, RCA A&M 1	
★	11	32		HEAD HUNTERS	Various Artists, Columbia 82 22731	39	31	14	LET'S PUT IT ALL TOGETHER	Dyke, Arista 00 0901	
12	7			DREAMER	Robert Post, Island, Capitol 34 3010	40	41	9	FRICITION	Jack Jackson, Sire 015 3000	
10	5	19		CLAUDINE SOUNDCRACK	Sweet & The Pops, Southside 802 3 3402 27	41	43	6	I AM NOT AFRAID	High Walled, RCA 00 0018	
11	9	15		SWEET EXORCIST	Curly Howard, Capitol 82 954 (Gordian)	42	28	21	SCRATCH	The Commodores, ABC/Blue Note 8018	
12	13	9		TORBY	Ch. Lewis, Warner 75 74200	43	34	17	FINALLY GOT MYSELF TOGETHER	Impressions, Capitol 00 0018	
13	16	6		BE THANKFUL FOR WHAT YOU GOT	William De Vaughn, Island 802 3 3402 27	44	26	30	PURE SMOKE	Country Gentlemen, Family 14 00	
★	23	3		ROCK YOUR BABY	Various Artists, RCA 30 301	44	47	20	BLUES 'N' SOUL	Latin White, Sire 015 3000	
15	7	6		I NEED TIME	Blackstones, London 00 047	45	45	5	INNER SPECTRUM	Ave Spectrum, Atlantic 30 7	
16	12			THE BLACKSTONES	Factory 1 3444	46	48	31	IN THE CITY	Shane Supina, Sire 015 3000	
17	7			TRUCK TURNER	Joe Raposo, EMI 3 7367 (Gordian)	47	35	17	WINKIN' FOR YOU	A. Green, EMI 00 0018	
18	14	31		BLUES MAGIC	ABC 7530	★	—	1	HARD CORE POETRY	Warner, Capitol 01 3121	
19	10	10		LIVE IN EUROPE	Boyz n the City, Philadelphia International 82 7355 (Gordian)	48	49	26	WORE, MORE AND MORE	Various Artists, Sire 015 3000	
★	39	2		JELL DREAMS	Polygram 902 9001	50	53	4	ANTHOLOGY	The Four Seasons, RCA 00 0018	
21	25			STANDING ON THE VERGE OF GETTING IT ON	Frankie, Warner Bros 1901 (Cherry Lane)	51	52	3	DOWN TO EARTH	The Indochinese, Capitol 01 3121	
22	24	7		I WANNA BE SELFISH	Adrian & Sampson, Warner Bros 82 7789	52	—	1	LET ME IN YOUR LIFE	Adrian Frankland, Atlantic 30 7	
23	23			SHIP ANKY	Various Artists, Philadelphia International 82 7355 (Gordian)	53	49	26	MOOD, HEART AND SOUL	Joe Raposo, Sire 015 3000	
24	23			MIGHTY LOVE	The Spinners, Atlantic 82 7296	54	40	2	MYNIE & PLEASURE	The Indochinese, Capitol 01 3121	
25	27			STREET FLY	Various Artists, Island 802 3 3402 27	55	56	4	KEEP IT IN THE FAME	Latin White, Sire 015 3000	
26	30			IMAGINATION	George Knight & The Pops, Southside 802 3 3402 27	56	41	11	I WANNA GET FUNKY	Adrian Frankland, Atlantic 30 7	
★	38	22		...JUSTINIAN	Various Artists, RCA 8032	57	55	11	THE DELLS VS. THE DRAMATICS	The Dells, The Dramatics, 00027 (Cherry Lane)	
28	21			BLACKS AND BLUES	Various Artists, Blue Note 8018 (Gordian)	58	51	25	HANG ON IN THERE	Johnny B. Goode, Warner 30 7	
29	15	22		OPEN OUR EYES	Label 702 33251 (Motown)	59	—	1	LIVE AT CASABLANCA	Dave Brubeck, Warner 30 7	
★	44	3		LET'S PUT THE DOWN STROKE	Various Artists, Columbia 82 954 (Gordian)	60	42	12	LET'S PUT THE DOWN STROKE	Various Artists, Columbia 82 954 (Gordian)	

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

**REGULAR CLASSIFIED**—\$56 a word. Minimum \$10.00 first line incl. ad cap. Name, address and phone numbers to be included in word count.

**DISPLAY CLASSIFIED** Ad—One inch, \$27.50, 4-line \$24.75, 35-line \$25.25, 35-lines \$20.90. Box rule around all ads.

**Box Number, c/o BILLBOARD**, info additional words and include 50¢ service charge for box number and address.

**DEADLINE**—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

**CASH WITH ORDER**, Classified Ad Dept., Billboard.

ADDRESS ALL ADS—Erk Kallus, BILLBOARD, 2516 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Ad Dept. 313-381-6450. (New York 212-764-7433)

Check heading under which ad is to appear (Type & Cartridge category classified as not accepted)

- ☐ Distribution Services
- ☐ Business Opportunities
- ☐ Record Mfg. Services, Supplies & Equipment
- ☐ Professional Services
- ☐ For Sale
- ☐ Help Wanted
- ☐ Wanted to Buy
- ☐ Publishing Services
- ☐ Miscellaneous

Enclosed is \$ ☐ Check ☐ Money Order  
 PAYMENT MUST ACCOMPANY ORDER

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 Telephone No. \_\_\_\_\_

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# Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Week	Rank	Title, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	5 I LOVE MY FRIEND Dinah Shore, Epic 4020 (Columbia) (Ages, BMI)
2	1	10 I'M LEAVING IT ALL UP TO YOU Dionne Warwick, Warner 11041 (Crazy Cow, BMI)
3	2	11 FEEL LIKE MAKIN' LOVE Sabrina Carter, Atlantic 9025 (Cherish, BMI)
4	13	6 I LOVE YOU, I HONESTLY DO Olivia Newton John, MCA 40280 (Driving/Whodunnit/Broadside, BMI)
5	7	8 FREE MAN IN PARIS Mick Jagger, Warner 11041 (Crazy Cow, BMI)
6	8	12 (YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Sparta, BMI)
7	4	10 CALL ON ME Chicago, Columbia 66062 (Big Eye, BMI)
8	5	10 DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Laser, ASCAP)
9	9	17 PLEASE COME TO ROSTON Doris Luggans, Epic 5-11113 (Leeds, Artistic, ASCAP)
10	8	18 BINGO Lilo Rigby, Big Top 15008 (Artistic, BMI)
11	11	10 YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1258 (Mercury, BMI)
12	12	13 YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3807 (Guns, BMI)
13	15	8 SAVE THE SUNLIGHT Herb Alpert, MCA 1342 (Low Sat, BMI)
14	17	11 YOU CAN'T BE A REASON (If Your Light Don't Shine) Sonny Fargis, Dot 13506 ABC/Dot 17506 (Marlin/Fargo Music, ASCAP)
15	16	7 "BUB" IT UP Chris "Crash" Crandall, ABC 11437 (A&M, BMI)
16	6	14 THEN CAME YOU Doris Luggans and Sherrill, Atlantic 3029 (Wiggy Three, BMI)
17	10	15 ANNIE'S SONG John Denver, RCA 0255 (Cherry Lane, ASCAP)
18	20	6 I GAVE ME A REASON TO BE GONE Brampton McDonald, 20th Century Fox 1000 (A&M/Sony, ASCAP)
19	25	5 I SAW A MAN AND HE DANCED WITH HIS WIFE Earl Kaniy, MCA 40723 (Gems, ASCAP)
20	26	7 NOTHING FROM NOTHING Billy Preston, A&M 1544 (A&M/Preston, ASCAP)
21	28	5 ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (A&M, BMI)
22	35	3 HELLO SUMMERTIME Gladys Knight, RCA 529-W (Dixie, ASCAP)
23	29	5 TIN MAN America, Warner Bros. 7639 (WB, ASCAP)
24	21	7 HANG ON OUT Jack Womack and The Mighty Seven, RCA 6023 (20th Century/Fenchies, ASCAP)
25	22	11 LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, ABC 4639 (A&M Embassy, ASCAP)
26	36	3 STOP AND SMELL THE ROSES Mac Davis, Columbia 19018 (Screen Gems/Columbia/Sony/Panther, BMI)
27	34	4 THE NIGHT CHOCOLATE DIED Paper Moon, Fantasy 1522 (Fantasy) (Warner/Columbia, ASCAP)
28	32	2 CARFAX HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Wom, CAPAC)
29	33	8 STEPPIN' OUT (DOWN HOME BOOGIE) Tony Martin and Loretta, Red 45-501 (Lorenz & Brown, BMI)
30	33	8 YOU CAN TAKE MY LOVE Dorcas McDonald, United Artists 436 (A&M/1), G&M, BMI)
31	31	7 TOUGH ME UP THE MORNING-THE WAY WE WERE Lettices, Capitol 3912 (Gems & Van Dyke, ASCAP)
32	41	4 LET'S PUT IT ALL TOGETHER Sylvestra, ABC 6440 (A&M Embassy, ASCAP)
33	42	4 MEET ME ON THE CORNER NOW AT JOE'S CAFE Peter Monro, Capablanca 0017 (Warner Bros.) (Barry Mann/Westard, BMI)
34	23	9 BE MY DAY The 5th Wave, 212 (Prodigy, Son, BMI)
35	42	2 CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 1250 (A&M/Embassy, BMI)
36	14	14 IF YOU TALK IN YOUR SLEEP Olivia Newton John, RCA 40280 (A&M/Embassy, BMI)
37	18	13 WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Broadway/American Broadcasting, ASCAP)
38	19	13 ROCK THE BOAT The Jives Corporation, RCA 0232 (High Ground, BMI)
39	35	5 WHEN BABE COMES IN THE MORNING Michael Sun, Warner Bros. 7633 (Lynette/H. Morris, ASCAP)
40	46	3 TRAVELING PRAYER Billy Joel, Columbia 301015 (Roughtrade/Hughes, ASCAP)
41	47	9 CAMEO MUSIC Nick DeCaro, Blue Thumb 251 (Deaf Don, ASCAP)
42	29	2 THE NEED TO BE Jim Belushi, Bullseye 420 (A&M, ASCAP)
43	48	3 BONAPARTE'S RETREAT Joe Campbell, Capitol 3028 (A&M/Embassy, BMI)
44	47	2 BOOGIE WAMPS AND MY OTHER STANDS Lilly Sade, Capitol 3718 (A&M/Embassy, BMI)
45	39	6 I LOVE YOU SONG Lilly Sade/Columbia 11151 (Ethel Lorie, ASCAP)
46	40	5 LITTLE OF UNDERSTANDING B.M. Stevenson, RCA 10012 (Parade, BMI)
47	50	2 FOUR STRONG WINDS Jim Croce, RCA 1002-W (Warner & Sons, ASCAP)
48	-	1 BEACH BOY Paul Simon, ABC 4922 (London), (Bluestone, BMI)
49	-	1 LOVE FOR A REASON The Doobie Brothers, MCA 14744 (Columbia, ASCAP)

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2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 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# Texas Music: Pride Unsurpassed Anywhere

By BILL WILLIAMS

**T**exas is, of course, many things. Aside from being a big slice of America, it is the West, and it is the Southwest. It also is the South in many respects, and many insist it is still a nation within itself. It is so sprawling, so diversified, so much of everything that generalizations at once go out the window.

Yet, whether in Dallas or Houston, Waco or Fort Worth, Tyler or Amarillo, San Antonio or Corpus Christi, Pandia County or Austin, there is a common denominator: a pride that is unsurpassed anywhere, matched only by its genuine warmth and friendliness.

The grip of a Chicano hand in South Texas is as meaningful as the handshake of a country picker in Abilene. The outward (and inward) feeling of a songwriter in Dallas is as sincere as that of an oil tycoon in Houston.

Texas always tingles with excitement, and each year with the bringing together of what we call a Spotlight on Texas, there are new avenues of that elusive yet always present awareness of the happening of music.

Music is so much a part of Texas that it permeates the hills and plains and valleys. People live and die by it, and swear by it. They dance to it, sing to it, clap hands to it, and absorb it.

Despite its size, there is more creativity per square inch in this marvelous state than perhaps any other anywhere.

There is, as everyone knows, a great deal of money in Texas, from many sources and resources. Yet, almost paradoxically, little of the "big" money has been invested in the music business. However, it's beginning to happen, and it could be the catalyst that really turns things on.

Dallas and Houston still carry on their friendly rivalry in all fields, and this includes music. But there are scores of intervening cities which will match them, or perhaps surpass them, in this regard. The new Dallas-Fort Worth airport has brought the latter city out of its cow town image, and Austin is about as exciting as anything can be. Waco quietly makes a tremendous noise with its religious heritage, and the Tex-Mex music makes converts of everyone who will take the time to listen and partake. Tyler, one of the most beautiful of all cities anywhere, also takes pride in its sound, and rightfully so.

Now, the newest thing on the scene is the film picture, with its musical scoring. It has developed a brand new form of excitement, and outsiders are looking at it with amazement. With a little nudge here and there, it could be astronomical.

Huge structures continue to go up, in all parts of the state, and the great Astrodome won't be the only building to which people slude. Rock concerts are moving into the baseball parks for the first time, and Willie Nelson's "Picnic" on the fourth of July was a sight to behold.

The operation of a firm such as Showco in Dallas staggers the imagination. So does that of the still-building Summit operation in Houston.

Texas still ranks as the number one consumer spot in America for record-buying. Get a song going in Dallas and Houston, and it's likely you have a hit on your hands. Distribution becomes a major part of this, along with the powerful and influential radio stations of the state.

There is one disconcerting note, yet Texans have a way of overcoming adversities. Despite all of that money in Texas, the Dallas Symphony is without enough funds to continue as a year-long orchestra. It hasn't performed now in a couple of months, and it will take about \$1.7 million to get the symphony off the ground next year. So far, even with the help of such greats as Lily Pons and Phyllis Diller, only half of the needed money has been raised. There has been a shuffling of management, and some of the more prominent musicians have resigned. At this writing, there was no conductor under contract. This, one of the 8th largest symphonies in the nation, can be a great loss to Texas. It needs a rally, and help from everywhere.

This is the only set back music has seen in Texas. The

(Continued on page T-7)

Texas' music diversity clockwise: Fred Piro, Good News Records president, Research Craft general manager Chuck Donnelly and regional marketing manager for Word, Inc., Cy Jackson (from left) talk religious records and tapes at Waco. Bob Grever and Jay Fletcher record Latin music at San Antonio. Tony Bennett with the North Texas State Univ. jazz lab band performing in Denton. Familiar sign every July 4th at Austin. A fresh new country star, Johnny Rodriguez. TM Productions' jingles girls recording in Dallas. A new industry. Film making, and composer of sound tracks Evel Box (left) and Mulberry Square Productions president Joe Camp. Texas' summer long self-celebration at Canyon State Park with musical 'Texas,' written by Paul Green.



Word, Inc. photo



Paragon Studios photo



North Texas State Univ. photo



Bill Rhee photo



Mulberry Square photo



Graess Bros. photo



Photogram photo

TM Productions photo





# Texas Ain't Just Country Rock Has Deep Roots

B. W. Stevenson (left), Doug Sahm (above) and Jerry Jeff Walker. Photos: B.W. (RCA); Sahm (Warner Bros.); Walker (MCA).

## By BOB KIRSCH

**T**o many people, the music of Texas means country, blues or Latin. Yet there has long existed a major rock scene in Texas, and many top artists who launched careers in the Lone Star State still find it the most enjoyable place to live and refresh themselves musically.

Texas, of course, is country, blues and Latin. And the rock scene has developed from just this "musical melting pot" atmosphere that has long characterized the state. Geographically, Texas is a natural center

for music. Many major country artists have been Texans, including Ernest Tubbs, Moon Mullican, Ray Price, George Jones, Johnny Horton, Waylon Jennings and, most recently, Johnny Rodriguez.

Just as country grew up in the South and Southwest, so did the blues, felt by most to be blood brother to country. Texas' most famous blues artist was probably the great Robert Johnson, whose songs and styles influence rock giants like Eric Clapton more than 40 years after Johnson's passing. Bobby "Blue" Bland, Blind Lemon Jefferson and J. Parker are just a few more of the many blues greats from the state.

Texas was also one of the breeding

grounds for rockability, the sound most significantly popularized by Sun Records in Memphis in the mid-'50's through the likes of Elvis Presley, Charlie Rich, Jerry Lee Lewis, Roy Orbison, Carl Perkins and others. While the forementioned names were not Texans, stars such as Buddy Holly, Jimmy Bowen, Buddy Knox and Charlie Feathers were.

The general consensus is that rock is a direct outgrowth of rockability and rhythm and blues, just as these two musical forms were direct outgrowths of country and blues, probably the two most purely "American" types of music. So, the impact of rock in Texas today should come as no real surprise.

Who are some of the current rock stars headquartered in Texas and what has been their contribution to the national rock scene?

Certainly one of the top Texas rock bands, and one of the top bands in the nation, is Z.Z. Top. This trio of hard rockers are not the most flamboyant band in the world, but they have grown into one of the more successful. The group's current LP for example, "Tres Hombres," has been on the charts more than 60 weeks, is now in the top 20 and is gold.

Locating in Houston, Z.Z. Top offer a chugging, driving brand of rock that has made them strong concert draws throughout the nation and they are tireless tourers. While they have never had a major AM radio hit, their constant touring and reputation has made them almost certain draws around the nation. Much of their music represents just the combination of country and blues mentioned above.

Perhaps the Texas artist who has enjoyed

the most commercial success on AM radio through hit singles and on FM radio and in concert through fine LPs, is B.W. Stevenson.

Stevenson was first heard in Texas by RCA staffers some three years ago. Since that time he has enjoyed major hits like "Shambala," the top 10 "My Maria" and "Little Bit of Understanding" as well as four critically acclaimed LPs.

Stevenson's music can perhaps best be summed up as a combination of country and blues. Many of his themes are country and his strong voice is a mixture of the country and blues formats. B.W. acknowledges that he gained much of his experience playing the clubs in Texas, hanging out in the Austin area and learning and playing with a number of other performers.

Doug Sahm came out of San Antonio in the mid-'60's at the peak of the British musical invasion, heading a group then called the Sir Douglas Quintet. His first major hit, "She's About a Mover," was a blues influenced rock tune that climbed to the national top 15. Since then, Sahm has developed a large cult following around the nation and from time to time still enjoys a major hit, such as "Mendocino." His work consistently offers interesting mix of country, blues and rock.

In recent years, recording with Atlantic and Warner Bros., Sahm has used country flavored bands and a bluesy voice to serve up one of the more distinctive styles in rock. He is a source to rock people on country music and vice versa.

Sahm paid his dues in the Texas clubs and has developed into a top flight club attraction around the nation today, headlining and filling such spots as the Troubadour in Los Angeles. He has had the assistance of people like Bob Dylan and Tony Joe White on his LPs.

Tony Joe White headquarted in Corpus Christi. His music is an interesting mix of swamp music, country and rock. With

(Continued on page T-7)

# Austin Combines Traditional And Progressive Sounds In Bid To Become Nashville II

## By Townsend Miller

**T**he fame of Austin, as a new third national center of country music continues to spread. The description is justified. Yet Austin, to date at least, lacks the commercial elements that would place it in the same category as Nashville and Bakersfield.

Austin, rather, has become a musical colony, a gathering place and home base for several hundred talented musicians. And it is safe to say that there is more country music played live, night after night, in Austin than in any other city anywhere, regardless of size, for Austin also is the home of the most numerous and rabid country music fans in the world.

These fans, who pack up to three dozen clubs nightly, make it possible for scores of country musicians to live and make a living in Austin while enjoying the quiet, non-commercial companionship of their fellow musicians. The musicians, themselves, describe Austin's importance as a "way of life" for musicians, a "feeling" that nurtures creativity. In print and talk around the nation, Austin most often is cited as the current mother lode of the new "progressive" brand of country music. Musicians even speak of the "Austin sound." There is good reason for the Austin-based musicians who have attained the most success as recording artists tend to break from the traditional. These include Jerry Jeff Walker (MCA), the "cosmic cowboy," Michael

Murphy (Epic); B.W. Stevenson (RCA); Doug Sahm (Atlantic); the Texas Tornado, and Bobby Bridger (RCA). Even the recent work of veteran singer-composer Willie Nelson (Atlantic) leans toward the progressive sound.

However, there is still plenty of traditional country music in Austin, led by the talented young Asleep at the Wheel group, an Austin import from the West Coast, which specializes successfully in the western swing of Bob Willis while touring the nation for concerts and dances. Asleep at the Wheel just cut its first album for Epic after switching from United Artists.

Austin's enthusiasm for the traditional has meant a new career for the city's "grand old man" of country music, 64-year-old Kenneth "Red" Headright, who has been yodeling and singing in the Jimmie Rodgers tradition for almost half a century. And both of the two most successful young groups to originate in Austin, Freda (Marcia Ball) and the Firebirds and Alvin Crow's Neon Angels, stick close to the traditional.

The country dance halls certainly have not suffered from the progressive movement. Dancers continue to patronize Austin's older clubs like the Broken Spoke, Skyline, Dessau Hall, Big G's, the Rockin' M, and Gail's, while flocking to three giant sized new dance clubs opened the past year, Texas Opry House, El Paso Cattle Co. and the Chaparral.

Although traditional country music is growing in popularity in Austin, progressive truly dominates and is credited with starting the Austin scene boom. Jerry Jeff Walker was one of the first migrants, along with Bobby Bridger. Walker came because of the relaxed

non-commercial atmosphere and continues to speak loudly for those musicians who are opposed to the encroachment of the recording studios, publishing companies, and talent agencies which might taint the Austin serenity.

About two years ago, Michael Murphy and Willie Nelson moved in. Nelson is the focal

point of those who want to see all the elements of the country music industry come in to Austin to make it a second Nashville.

Musicians on the road continued to spread the word about Austin's "musicians colony," and B.W. Stevenson, Willie Alan Ramsey, Doug Sahm, and the Asleep at the Wheel

(Continued on page T-9)

Michael Murphy (left) and Willie Nelson are part of the magnet force drawing musicians to Austin. Photos: Murphy (Epic); Nelson (Atlantic).







★ FROM DEEP IN OUR HEARTS ★  
 TO THOSE  
 ★ FROM DEEP IN THE HEART OF... ★



Barry White  
 Tom Brock  
 Bob Buelow

Leon Haywood  
 Patti Dahlstrom

Harriet Schock  
 Bob Jenkins  
 Neely Reynolds



Where Their Friends Are!



**T**he Texas Rangers may do some scoring now and then, and the Houston Astros, but most of the most interesting scoring in the state of Texas is done in the recording studios: musical scoring for motion pictures.

At least partly responsible for this is the Texas Film Commission, whose director since last March has been Dianna Booker, a young lady with big ideas.

The commission, in existence since 1971, has brought in an average of 10 to 15 big budget feature films a year, with plenty of music composed for their backgrounds. In addition, some 10 low budget films are done there annually, adding about \$6.8 million per year to the state's economy.

Miss Booker proudly points out that Texas has everything to offer: good climate, wheat fields, swamps, Spanish towns, Victorian towns, rugged hills, ranches, etc.

And the music part of it, she feels, is just being tapped. "This is only the beginning for the musicians of Texas," she notes. "Documentary and commercial films have been making use of the musicians here for years, and now the feature films are taking hold."

The perfect example of what she says is found in Dallas, where Mulberry Square Productions has done a successful film called "Benji," a family flick which was done by young, talented Joe Camp, and scored by Euel Box. Euel and his wife, Betty, even wrote the Charlie Rich voice track which is in the film.

Camp is one who firmly believes that films are a definite part of the musical growth of Texas. The feature film business is a natural evolution from the industrial films which have been scored in Texas for a number of years, many of them by the same Euel Box. Most of the music for "Benji" was done at Sound Techniques, a studio which is film oriented. It is handled by Skip Frazee, who came out of the Pepper complex.

Even the portions of the film which were recorded in other cities were done by former Texans, and Camp says they could just as easily have been done right in Dallas.

Mulberry Square even started its own distributing company when the major distributors wanted all the music rights. Instead, Epic has released an album from the movie, featuring the Charlie Rich song. Everything was recorded on 16 track and then transposed to 35 millimeter.

Box, who was music director at Pam's for 10 years, is no novice at the business. Among his other credits, he scored the Allan Funt film, "What Do You Say To A Naked Lady." He also has scored the last few Clint Eastwood movies. They were filmed in Texas.

Mulberry Square is only three-and-a-half years old, and the original prospectus was sold to stockholders with two aims: to do television commercial work, and to do family entertainment, movies and television. Dallas has been long known as an inexpensive market, but Camp decided to spend some money and go after quality. By January of its second year of operation, he already had his firm in the black. And an idea which had been festering in his mind for some six years began to take form. He wanted to do a film from a dog's point of view, using an actual animal. But there was no Hollywood response unless it was animated. So Texas was the place to do it. He found such a dog, one which could express love, fear, puzzlement, reaction to situations, and the like. The feeling is the dog's; the people are the props.

# Texas Film Industry Growth Sparks Music Scoring Activity

By BILL WILLIAMS



Melinda Wickman photo  
Midnight Special crew and also one from La Paz Film in Houston surround stage in filming of the Willie Nelson picture.



When Camp had made his own decision to distribute, he found it no different from producing: just a lot of hard work. He hired a couple of former UA people, formed his own company, and the film has done better at the box office so far than any family picture released to date. It was held over, at this writing, into its second month in such places as Amarillo, Shreveport, and Lexington, Ky. It will show initially in all primary markets except New York, New England and Los Angeles. The film had grossed over \$1 million at the box offices after playing in only 200 of some 5,000 scheduled dates.

Camp already has a new film in production for next spring. As in the case of "Benji," the music is being written even before the film is totally scripted—to fit the emotions of the picture.

Camp formed his own publishing company, Mulberry Square Music (ASAP), along with Box, and the company is specializing in film music.

Flower Films of Austin is an entirely different sort of firm, but it deals exclusively in music and pictures, mostly documentaries. Through grants from the American Film Institute, Les Blank spends considerable time on location doing films of some 38 to 44 minutes' length, for rent or sale to college libraries and public libraries.

Among his films are "The Blues According to Lightning Hopkins," which he shot in Houston; "A Well Spent Life," honoring Mance Lipscomb, the Texas blues master; "Dizzy Gillespie," "Christopher Tree," "Dry Wood and Hot Pepper," a Cajun Music story, "An Evening at Threadgill's," which is about country music; "Clifton Chenier," and many others.

The firm is run by Fountain and John Harms, while Blank is out on location shooting. The films are in more than 100 libraries.

The Happy Shahan Ranch, Alamo Village, has been the scene of four films, and it's where Johnny Rodriguez was first showcased. Joe Renteria has done a big feature film in El Paso called "Toku." Other big budget films done recently include "The Great Waldo Pepper," and "Sugarland Express."

Martin Jurow of Jefferson, Tex., has done a number of low budget films, and now is moving into the major feature business.

Century Studio is doing a big budget feature now, with all of the money produced in Dallas. Called "The Pyramid," it also will be scored in Texas.

In Fort Worth, Crescendo Cinema is doing a number of low budget films.

Warren Skaaren, the first director of the film commission, has started his own film production company in Austin, and it will all be Texas based.

"The Lives and Times of Xavier Hollander," a major film work, was recorded at Dallasonic Records, with Ken Sutherland producing the music and doing the arranging. The same is true for "The Black Rider."

The Sundance Studios in Dallas specializes in background tracks for television films, and is the largest motion picture facility in the state.

(Continued on page T-15)

Mulberry Square Production photo  
"Benji" is a unique story told from the dog's point of view, which meant building camera equipment to hold the camera at dog's height off the ground. The music was just as unique, believes composer-conductor Euel Box, who points to uncovering the jazz side of Charlie Rich, singer of the opening theme.

## Clubs On Upswing Throughout Texas

**T**here are generalizations spoken about the club scene in Texas, with which most seem to agree: the clubs of Houston are, for the most part, discotheques, and they away from rock, while that city is heavy in rock concerts. On the other hand, Dallas leans heavily toward the rock clubs. Austin is heavy in clubs, with emphasis on country. All of the other cities and towns can be broken down in this generalized way, but there are always major exceptions.

The most knowledgeable man in this field is C.W. Kendall, who headquarters in Dallas.

A long-time entertainer as both a singer and a comic, he now is entertainment director for a string of clubs, and is the president and co-owner of the Ken Ran Agency, which books acts into clubs around the nation. In fact, this is only a small part of what this remarkable man does.

The talent he handles works everywhere, but he is directing the entertainment at two clubs in Dallas, one in Houston, one in Memphis, and has just taken over for a string of Ramada Inns. Other such moves are in the works now.

Through his agency, Kendall books 32 of his own acts, and others as well. Though most

are based in Dallas, they are sent everywhere, and are kept busy every week of the year. He also is getting into the concert business, to complement the club work. He also manages some of the acts, and has placed three with Stax and two with Toro Records.

Kendall also is in the process of doing some producing, forming a production company with Isaac Hayes and Randy Stuart. Kendall got into the club and agency business at the end of his entertainment career by going to Kodiak, Alaska, working there and saving all his money. He first leased a club in Fort Worth with Larry Randall, the leader of the Big Beats. The agency was a spin-off of

the club business, and he now devotes most of his time to the agency, which was formed three years ago. His first act was the Big Beats, and they worked his first clubs, called The Place Across The Street. Another in Dallas is called, simply, The Other Place.

Kendall keeps agents on the road, and he is building other clubs now. Six are under construction called the Ship's Wheel, and he will have 25 of these by next year, most of them in Texas. Instead of live bands, these smaller clubs will have jukeboxes, records of the old big bands. While they cater to a more mature clientele, the young people are starting

(Continued on page T-15)

# Even when the music is dirty:



*Fandangle photo*  
"Fandangle" at Albany, Texas is one of the oldest musicals in the state originating in 1938 when Robert Nail asked his speech class to come up with something different. Texas, of course, is rich in musical heritage. Much of it was inherited from Spain and Mexico. The first music schools within the U.S. boundaries were in Texas missions. The musical talents of Indians was being extolled as early as 1778 and a century later German and French settlers added still more musical flavor.

## Pride Unequaled Anywhere

• Continued from page T-3

clubs are alive and booming. The concert halls are filled. Six Flags over Texas has drawn record crowds with its musical performances. A lot of the native sons and daughters have returned. New studios are going up and others are being expanded. Something is always happening.

One of the more popular people in Texas is a non-Texas named Russ Regan, the West Coast-based record executive who seems to have given a helping hand to most of the people in the music business in Texas. His name, along with words of praise, is heard everywhere.

Texas, where seldom is heard a discouraging word, is still booming in its almost conservative way, and yet retains it's charm and its easy aggressiveness.  
Some feel that Texas still needs an inward move by a major label to really get things going. Robin Hood Brians is one of these. He says that if a major should locate in Texas, it not only would have all of the obvious advantages which are apparent in these pages, but would stimulate investors, talent and others to get on the bandwagon, and elevate Texas to its proper place in the music world.

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## Blue Band To Z. Z. Top

• Continued from page T-4

of the most distinctive voices in rock, White has broken through with AM hits from time to time, such as "Polk Salad Annie" and "Roosevelt & Ira Lee." He has turned out a number of exceptional albums, has worked on motion pictures such as "Catch My Soul" and has written a number of hit songs for others, including "Rainy Night in Georgia," done by Hank Williams, Jr. as a country hit and by Brook Benton as a pop and soul hit. It is this type of activity that exemplifies the across the board feeling in Texas.

Another major Texas name is Jerry Jeff Walker. Coming out of Austin, Walker first gained attention as a member of a rock group called Circus Maximus, but it was as a songwriter that he jumped to fame, penning the classic "Mr. Bojangles." As a solo performer, he has been categorized as rock, folk, and country, and has become a staple of the Austin "cosmic cowboy" scene. He has enjoyed other hits as a performer himself, the most powerful probably being "L.A. Freeway," and has grown into a top club and concert draw.

Michael Murphy is another artist who gained initial fame as a songwriter, through his often covered "Geronimo's Cadillac," a damning indictment on the treatment of Indians whose land yielded oil. Considered by many as a country act, Murphy also appeals to rock audiences and, like Walker, plays clubs and concerts on a regular basis throughout the country.

Sam Neely, another Corpus Christie native, gained his first fame with the hit "Lovin' You Just Crossed My Mind." A talented writer and performer, he has recently scored again with "Sadie Take a Love." Like many of his Texas compatriots, Neely has a strong country flavor in his work but is felt to be primarily rock.

Freddie King, the "Texas Cannonball," is recognized as one of the premier blues guitarists in music. While basically a blues artist, King also appeals strongly to rock audiences and has toured extensively with superstars like Leon Russell. His "Hide A Way" is still considered a classic soul cut.

Perhaps the most commercially successful blues artist operating out of Texas today is the great Bobby "Blue" Bland. Bland, originally with Don Robey's Duke-Peacock label and now with ABC (after ABC's purchase of the operation) is consistently on the Hot 100 and soul charts, and recently began playing clubs like the Whiskey in Los Angeles that are primarily known for white hard rock acts. His reception, both critically and from the audiences, was strong everywhere.

Shawn Phillips, a guitarist and sitarist from Texas, is difficult to categorize. He has not yet reached the stardom many predict for him, but he is always well received critically and was at one time a major influence on British folk rock star Donovan.



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# Gilley, Rodriguez Spread Fame Of Texas' Country Music Heritage

By BILL WILLIAMS & BOB KIRSCH

As long as most anyone can remember, Texas has been country country. The country music of the state has become legendary, and so have its performers, both of the past and present.

There are the obvious names, of course: Bob Wills, Ernest Tubbs, Floyd Tillman, Dale Evans, Stuart Hamblen, Johnny Horton, Roger Miller, Leon McAlfee, Moon Mullican, Roy Orbison, Buck Owens, Ray Price, Jim Reeves, Tex Ritter, Hank Thompson, Ted Daffan, and more. There are names such as Jimmy Dean, Al Dexter, Johnny Dollar, Goldie Hill, Waylon Jennings, George Jones, Willie Nelson,

Billy Walker, Charlie Walker, Johnny Rodriguez, Tony Douglas, Lefty Frizzell, Claude Gray, Dewey Groom, Leon Payne, Justin Tubbs, and others.

All of these are native Texans. So is Cindy Walker, the great lady songwriter, singer dancer and actress, whose grandfather had been a hymn writer in Texas long before her.

Ironically, although the state has produced such raw talent, the history has been one of not being able to keep them down on the farm. Fame and fortune came elsewhere, and Texas could only boast of the various birthplaces. Now that has changed.

There is a going home exodus to Texas, an in-migration of its talent. And with reason. Willie Nelson is back, so is Ray Price, so are Daffan and Tillman, the outstanding composers and artists. Dewey Groom still runs a club in Dallas, named after his old band, and there are even some non-native sons (Charley Pride, for example), who have sought out the Texas plains.

And now, a man named Mickey Gilley is seeing the fruition of his ambitions realized after some 16 years of trying. An "over night" success when it happened, he was still in Houston where he began.

By now, though, the ad must given up on recording. He had tried it on the Minor label, on Dot, on Paula, and finally on Astro, which he owned himself just to get out a record for home-town consumption. And then Playboy came into his life.

He reached back into the past to find "Room Full of Roses," which has been recorded by almost everyone in the business, and went into his own studio (Jones Sound of Houston) to put it down. Actually, "Roses" was the flip side. The plug side of the record was to be "She Called Me Baby," another from the archives.

Suddenly, though, the three big country outlets in Houston were playing the "Roses" side, and Gilley couldn't press fast enough to keep up with sales. Cheered but cautious, Gilley made a trip to Nash-

ville, where the record was rejected by all major labels. (Despite being on the Astro label, the record got a "pick" in Billboard).

About to return to Houston, Gilley called old friend Mickey Kilroy, who took the record to the West Coast, pitched it to Playboy Records, and went to work with Kilroy and Joe Rufo. Suddenly Gilley was on top, and promptly followed with a strong album.

Meanwhile, back in Texas, Gilley had bought a club four years ago (the picture of the place is on the back of his new LP), and it has become one of the great showplaces of Texas. With a room that seats more than 2,000, Gilley had been playing there about seven nights a week. Now, it still showcases country music every night, but with different name artists coming in. Gilley is too busy on the road himself to spend as much time there as he would like.

Gilley is not unlike a good many Texans who had to struggle to make it all the way up, but there is a uniqueness about him. The same can be said of many others. Willie Nelson has now established his own enterprises in Austin. Ray Price has his horse ranch near Dallas, where he remains close to the earth. Daffan makes his home in Houston, and Tillman is still out there performing and writing to his standards such as "It Makes No Difference Now," and "Slippin' Around," or "I Gotta Have My Baby Back," or "I Love You So Much It Hurts."

Some months ago, Bob Wills was wheeled into a studio from his Fort Worth home to take part, as best he could, in what was called a final album. It subsequently was presented to the Library of Congress. This member of the Country Music Hall of Fame is a tradition in himself. The inventor of Western Swing, the creator of the light "Trust Doughty" the man who brought wind and brass instruments back to country music, also made many movies, and did literally hundreds of singles and albums.

There are Texas companies specializing in country music. One of these is Sunshine Country of Fort Worth, which is two-and-a-half years old and has 11 artists on the roster. Owner-president Bart Barton is determined to make a country label work in Texas. With him are Bill Reagor, vice president, and Carol Byers, the secretary. The latest release now is an album by John Wells. The firm also has its own stable of writers, including Larry Fargo, recognized as one of the better ones.

There also are the unknowns. Peter Brazz and his group called Hickory are a case in point. There are six in the group, and all of them write, perform and sing. Based in Houston, they are currently purchasing their own studio. They are described by content-

(Continued on page T-16)



Ron McKeown photos  
Dancers reflect joy at Willie Nelson picnic, a gathering spot of country performers (clockwise): Mickey Gilley, Sammi Smith, Willie Nelson and Mickey Raphael, Doug Kershaw and Billy Joe Shaver.



## • Briens Still Studio King In Tyler and Now Looks to Films

Robin Hood Briens is the miracle worker of Tyler, Texas, who collects mementos from Sherwood Forest, grows roses, and turns out his records.

First of all, he has what is generally recognized as one of the finest studios not only in the state, but anywhere. He built it all himself, attached to his home. He is recognized as one of the finer producers in the business. He also has a strong publishing company going, and a knack for uncovering talent. But most of his concentration is on the studio, where he records everyone from Tony Douglas to Z.Z. Top.

Robin has, among other things, an all new console, a new 16-track machine, an MCI; a new gain brain, a Kepex, a Dynamic Silbance Controller; new monitor amplifiers with voiced speakers; active traps in the ceiling and walls; a rustic decor which provides a felt covering that's easy on the eyes and offers a great sound. Briens always has been heavily into sound, and he has devised a new drum sound now which gives all sorts of studio freedoms.

All of this is nothing new for the soft-spoken Texan, who has been turning out hits in his place for a long while. In many cases he has helped produce them: in others he just says back and cooperates.

Remember John Fred's "Judy in Disguise" of a few years back? It was cut in his studio. So were all of

those early hits of Nat Stuckey and David Houston. So, as noted, have the Z.Z. Top hits for the past few years. "Salt Lick" was the first of these, and it was Briens who got them their original deal with London.

Briens is somewhat reluctant to talk about these sessions, points out that they are very closed. "They are private people, and I respect their privacy," he says. But he makes it abundantly clear that he loves to work with them. "They're totally relaxed in the studio, and they work hard on their sound. They have a definite idea when they come in of what they want, and they do it all at very few takes. It's all tightly controlled. No one else is in the studio, and there are no hangers on. They're just great people."

Briens worked with the Gladstones for a couple of years, took no pay for it, built them into a major act, and then lost them. This he regards as one of the tragedies of the record business.

But far more people have stayed, and keep coming back. Tony Douglas has not only does his own recording there, but he is producing several other artists such as Jim Chesnut and Tony Williamson. Michael Taylor produces Bobby Jenkins there for 20th Century. Joe Douglas does his Swamp Fox recording at the Robin Hood Studio in Tyler. So do countless others.

Briens' interests also now lie in a young lady named Jan Holly, whom he took in as a writer a year or so ago, but now has recorded her for the Casa-

(Continued on page T-15)



# Austin Bids As Nashville II

Continued from page T-4

group joined the steady flow of musicians moving in from all over the nation. The Lost Highway Band came from Montana, Buckdancers Choice from Massachusetts, and Uncle Walt's Band and the Doak Sneed Band from the Carolinas.

As Austin's musical colony grew, its local audiences, bolstered by 45,000 young University of Texas students, expanded also. Fans continued to follow their old favorites, such as Allen Damron, Rusty Wier (ABC), Kenneth Threadgill, and Sammy Allred and the Gentrylaw Brothers (RCA), already based in Austin, but the enthusiasts increased in amazing numbers to embrace the newcomers.

By far the most important factor at the start of the boom was Eddie Wilson and his appropriately named Armadillo World Headquarters, a funky conservatory which began to lure growing young audiences to hear "name" country artists like Willie Nelson, Waylon Jennings, Tom T. Hall, and Doug Kershaw. The Armadillo also was among the first to lend support to talented young local groups who pioneered the Austin scene like Great Wheels, Freda and the Firebirds, and Great Scott, which eventually evolved into two of the city's most popular groups, Alvin Crow and the Neon Angels and the Bronco Brothers.

The growing number of local and imported musicians and the expanding audiences also found havens in smaller sympathetic non-dance clubs like Castle Creek, the Saxon Pub, the Cricket Club, Soap Creek Saloon, and Shakey's Pizza Parlor.

The dancing audiences grew, too, and the dance bands led by such established musicians as Austin Loon, Billy Bownds, and Bert Rivera, were joined by new groups. The Moods of Country Music, Johnny Lyon and the Country Notes with Janet Lynn, and Jess Demaine and the Country Music Revue with Mary Margaret Kyle began to pack the traditional local dance halls with growing audiences that overflowed to newly-opened clubs.

Jerry Green, a vocalist who appeared on the Grand Ole Opry a few years ago, organized a successful listening-dancing band, Plum Nelly, featuring vocal harmonies led by Jerrie Jo Jones, moved to the forefront in popularity, and Guich Kook, young co-owner of the nearby ghost town of Luckenbach, became one of three finalists in the recent much-publicized nationwide search for a new "Singing Cowboy."

Austin's two country music radio stations, KVET and KOKE, continued to gain listeners, and KOKE-FM launched a format of progressive country programming.

Now the commercial aspect is beginning to bud. About two years ago, bright emerging young Larry Moeller came along to establish a much-needed booking and management agency, Moon-Hill Management, Inc. The firm, under Watson's guidance and an efficient staff headed by Tommy White, Pat Ricker, and Sherrell Nelson, has grown to include the personal management of Michael Murphy, B. W. Stevenson, Rusty Wier, Asleep at the Wheel, Kenneth Threadgill, Steve Fromholz, and Bill and Bonnie Hearne. Moon-Hill also books Willis Alan Ramsey, Don Sanders, Buckdancers Choice, Plum Nelly, Greezy Wheels, Bushy Creek, the Lost Highway Band, Derrin, Ace in the Hole, Billy Jim Baker, Cedar Frost, and Dogtooth Violet.

Moon-Hill's publishing arm also expanded, and the firm recently signed a cooperative agreement with the publishing section of Leon Russell's Shelter Records.

Recently Larry Moeller, who grew up in his father's Nashville-based Moeller Talent, Inc., moved to Austin with his singer-composer wife, Dee, to establish an agency of his own and to take over the bulk of the management of fast growing Willie Nelson Enterprises.

Willie, himself, has found the Austin musical climate rewarding since moving from Nashville two years ago. He switched to the Atlantic label with a more progressive sound about the same time with good results; he has staged three successful outdoor country music concerts of giant proportions, and, with friend Leon Russell, has moved into television production. His performances now command about triple the fees he received two years ago.

Dreams of Austin as a recording center still seem far removed. However, Odyssey Sound, Ltd., boasts a fully-equipped 24-track studio. Jerry Jeff Walker recorded about half of an MCA album there almost two years ago and recently taped another to be released soon. (Meantime, Walker re-recorded another MCA album before a live outdoor audience in the relaxed atmosphere of tiny nearby Luckenbach.) The Odyssey studio also has been used for partial albums and demos by Willie Nelson, Lee Clayton, Steve Fromholz, and Dee Moeller.

Non-country musicians also are using Odyssey with accelerating frequency. Recording albums there recently have been such diverse groups as Sunstar (rock), Techniques Four (soul), Ewing St. James (country-rock), and the Electromag netics (jazz). Jay Podolsnik, co-owner of Odyssey with Steve Shields, feels that Austin's reputation as a music center is being enhanced by having albums from various musical forms "coming out of Austin," and he is convinced that this trend is necessary to expand Austin-based music.

Shunning all studios, Commander Cody and the Lost Planet Airmen found Austin's young audiences so receptive that they recorded their recent Paramount album "Live From Deep in the Heart of Texas" at Armadillo World Headquarters.

Despite the dominance of country music in Austin, rhythm and blues continues to attract a strong local following for

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(Continued on page T-15)

# Latin Music Creators Organize And Adopt Seminar Programs

By LUPE SILVA

**T**he leaders of the Spanish language music industry of Texas display a serious willingness to consider potential solutions to a variety of inter-industry problems. As part of this, Billboard organized a Latin-Chicano seminar July 23-25 at Corpus Christi. There was ample discussion on topics ranging from the effects of current inflationary pressures on this industry to the problems of lack of airplay and distribution encountered in their attempts to penetrate markets outside the state of Texas. Plans were also laid for another seminar, possibly around February or March of next year.

Perhaps the biggest problem facing this growing industry is the ever increasing squeeze on production and manufacturing costs, in particular the rise in pressing costs brought

Seminar participants in Corpus Christi from left: Billboard reporter Lupe Silva, Mike Chavez of KINE-AM, Kingsville; Victor Ortelon of KUNO-AM; Fred Aguirre, Royale Dist.; Johnny Merta, Raza Productions; Arnaldo Ramirez, Jr., Falcon; Bob Grever and Charley Grever, Lado A Records; Arnaldo Ramirez, Sr., Falcon; Ortelon.

about through the shortage of PVC. "Our pressing costs have increased some 30 percent over the past year or so," says Johnny Gonzales of El Zape Records. Freddie Martinez, of Freddie Records, stated that his suppliers have raised their prices three or four times within the same period.

The industry's problems were compounded by the closing down of Tanner and Texas' pressing plant in San Antonio around the start of the year. "We had been pressing with them for some 25 years," states Arnaldo Ramirez, Sr. of Falcon Records. "Then all of a sudden we were left out in the

(Continued on page T-11)

## Chicano Groups Blossom

**I**n spite of the vinyl shortage and its attendant headaches for the industry, Chicano groups flourish in Texas. The abundance of quality material produced by these groups result in wider exposure for the Chicano sound through increased airplay and popularity in the dance hall circuit.

Perhaps the biggest influence on the Chicano scene during the past year was Guerra Company Productions' release of the LP "Que Bonito." Featuring arrangements by Rudy Guerra and vocals by Jimmy Edwards, the album continues to be the top seller in GCP's catalog. This is according to GCP's A&R Director, Albert Esquivel. The popularity of this production is evidenced by its long duration on the Billboard charts.

Sunny Ozuna, Key-Loc Records, continued his high selling consistency with "El Preferido" and "El Orgullo de Texas." This year, according to Key-Loc Business Manager Johnny Zaragosa, Key-Loc added two new strong Chicano groups: El Ruco Villarreal and his band, and Luis Ramirez and his Latin Express.

New groups appeared on the scene which promise new directions for the Chicano sound, based on their recent releases and their performance in the dance halls. These would include: The Royal Jesters (GCP), Los Kasinos de Coclo Garza (Uniko), The Mexican Revolution (El Zape and Revolution).



Los Bandidos (Freddie), Tortilla Factory (Falcon), La Raza (Raza Productions), Sangre Viva (Primer and Bego), and Kris Bravo and his Band (Falcon).

Other established groups, such as Augustine Ramirez (El Zape), Los Unicos (Uniko and El Zape), Carlos Guzman (Falcon), Carlos Miranda (Falcon), Joe Bravo (El Zape), and Los Fabulosos (Falcon) continued drawing top crowds at dances and presentations.

There was also new interest generated in pushing the Chi-

(Continued on page T-10)

## Latin Distribution Adds PX's Worldwide

By CHARLIE BRITE

**D**oors that have so long been closed to the Texas Chicano record manufacturer are beginning to open widely through more publicity and better service, according to Manuel Rangel, Jr., of San Antonio's Rangel Distributors.

What better proof can be offered than the recent agreement between Rangel and military post exchanges to provide Latin product to all United States bases. This agreement opened up a virtually untouched market for Texas Latin product.

Rangel Distributors have long been the one larger distributor that prided itself in handling the elusive Tex-Mex music market since the music began emerging on the scene, and now with the music so widely accepted, the company is considering expanding its operations to New Mexico, Arizona, and Colorado.

"It's never been easy to deal with Chicano music," Rangel admits, "but now we are a well respected industry and an integral part of the over-all entertainment scene."

Rangel was instrumental in opening up large discount chains to Chicano music with the help of Western Merchandisers of Amarillo. The late John Bullock felt that a large busi-

(Continued on page T-10)

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• Continued from page T-10

cold." Marsai Productions, Inc. was faced with the San Antonio plant's shutdown at a time when demand for their Sondo Internacional label artists, especially Angelica Maria, was mushrooming in Mexican and United States markets.

With the closing down of Tanner and Texas, Houston Records remained as the single major pressing plant in Texas. However, it could not meet the increased demand due to the shortage of PVC. Some Texas labels had to resort to out of state presses. There were also some cutbacks in production. In addition, some major productions were late in being released.

In spite of the rising costs, Texas manufacturers have been hesitant to increase their prices. There are those who feel that their principal consumer, the lower to middle-class Mexican American, has been badly pinched by the current economic situation. A rise in record prices, according to some, would deter sales of the product. On the other hand, there are those who feel that they have no choice but to raise their prices. Pressing, printing, and other production costs have increased to the point where there is a very slim margin between producer costs and the prices at which records are sold to the distributor.

In polling the individual participants of this seminar, it was felt that price increases were imminent. A major portion of the industry has been considering a raise in price for some time, at least in the price of singles, which could go to \$1.29. This would be in line with recent price increases of English language product. The industry was somewhat cautious of increasing the price of their albums.

The price of Spanish language LPs has been at least a dollar behind that of English language product for some time in Texas markets. This includes recordings produced in Mexico by major companies and those produced in Texas. This situation is a throwback to the days when stereo was introduced. English language LPs were price differentiated on the basis of whether the product was mono or stereo. It was felt at that time that the Mexican American consumer could not afford the sophisticated stereo equipment. Furthermore, the struggling Texas labels could not afford to produce stereo LPs due to the smallness of the market and the lack of adequate channels of distribution. By the time some major channels were opened, most Texas labels were already producing in stereo. However, no efforts were made to increase the price of Spanish language LPs.

At this time, there is an apparent desire on the part of Texas manufacturers to raise the price of their albums. However, most would prefer to wait for a decision from the major distributors of Mexican product, noting that their prices also lag behind the prices of the English language LPs.

In discussing the piracy situation in Texas, the participants felt there was a need for a stronger state law and for more anti-piracy action on the part of major manufacturers. Al Sanchez, of Hurricane Enterprises, who traveled from neighboring New Mexico to attend the seminar, noted that the New Mexico anti-piracy statute had recently been declared unconstitutional. He urged the Texas manufacturers to work with New Mexico authorities for a new statute, since the bulk of Spanish language product pirated in that state is of Texas origin.

Noting that the Texas statute is a part of civil, rather than criminal law, the participants stressed that most anti-piracy action had to come from the manufacturers themselves. This could prove costly, since prosecution of cases could detract from the day to day operations of the companies. "If the big guys can't do anything about it, what can we do?" queried Arnaldo Ramirez, Sr. of Falcon Records. "We're as helpless as small fish in a big ocean."

As the Texas labels attempt to penetrate markets outside the state of Texas, they are confronted with problems in the areas of promotion and distribution. Progress has been made to some extent in those areas of the Mid-West and Northern States, where Texas farm workers migrate every summer. Attempts are now being made to invade the complicated L.A. market.

Some Texas labels have had distribution outlets in L.A. for some time. Others have been moving in within the past year. And yet others visit the L.A. area periodically with the hopes of boosting their sales. In general, the seminar participants felt that the airplay given their product over the dominant Spanish language radio stations was not in keeping with the demand for their product in that market. It was noted that touring Texas bands usually draw packed houses when playing L.A. Those companies with offices in L.A. have accomplished more through their marketing efforts rather than through airplay over the major L.A. stations.

The point was made that Texas labels have had an image problem over the years. Some companies have been, and continue, producing material that could fit within any of the various Spanish language music categories. Yet, this material has often been classified as inferior only because it was produced in Texas. Texas labels, it was brought out, have produced such top stars as Cornelio Reyna, Gerardo Reyes, Chelo Silva, and Angelica Maria, among others. Yet, these artists have had to make the break in Mexico before they received their due recognition in the United States.

The importance of increasing airplay of Texas product over the dominant L.A. Spanish radio stations was one of the key topics at the seminar. Participants at this seminar expressed the feeling that their product has gained ample acceptance in the L.A. area. Yet, the airplay given the Texas sound was felt to be somewhat low.

(Continued on page T-15)

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# Latin Label Survey Points Up Vitality

By LUPE SILVA & CHARLIE BRITE

## Grever International

Charley Grever and his son, Bob, are a perfect combination. Charley knows the music business in every aspect and talks with a knowledge gained from years of experience, while Bob is the catalyst—the young dreamer of dreams that doesn't know what "you can't do that" means.

Together they have built a strong base in the San Antonio Chicano music market since moving Grever International to that city from New Jersey just a year ago.

No sooner had they unpacked their bags in the Alamo City did they have a hot selling item by Irene Rivas on their Cash label entitled, "Tonto." The song became a popular one in Mexico and just about every popular Mexican recording artist has done the song on an album.

Now, while many Texas manufacturers complain about lack of radio airplay outside the Southwest area, the Grevers have found a way to overcome this problem. They simply reverse the strategy. Instead of starting their releases in Texas and hoping for crossover play in Mexico, they start their new songs in Mexico and expect crossover into the United States.

"It's much easier to get a song played in the United States on Spanish stations after it has become popular in Mexico, than to get it played in Mexico after U.S. airplay," Bob Grever explains.

The fact that the company holds copyrights to such hit songs as "What A Difference A Day Makes," "Magic Is The Moonlight" and the Latin hit, "Jurame," is proof to the Grevers that music is truly international in scope which has opened up an entirely new door for the company.

While visiting Canada, Bob Grever had heard a hit song entitled "Seasons in the Sun" by Terry Jacks and felt the song was great, even before it broke in the United States. Grever returned home and had the song translated to Spanish and acquired a Mexican singer to record the song. As a result, the company's "Etapas de mi Vida" by Jorge Duarte has become a big hit in both Mexico and the United States and started a whole new trend in the Latin market.

Just completed is the company's Latin cover version of "Billy, Don't Be A Hero."

"We never do the songs exactly like the English version," the youthful Grever explains. "We always change something in the arrangement to make the song sound a bit different for variety."

In line with this trend, Chicano artist Freddie Martinez re-

corded his own Spanish version of "Hooked On A Feeling" and is getting a wide amount of airplay and sales.

Being trend setters is nothing new to Charley and Bob Grever, and they now see the Latin market as wide open to anyone with enough courage to try something different.

"We have to stop asking why our product is not getting played outside Texas," Charley Grever explains. "Instead we have to ask ourselves why we can't produce records that will be played."

## Marsal Productions

Marsal Productions, Inc. has had an exciting year. Largely responsible for this excitement is the success they have obtained with Mexican Movie and TV star Angelica Maria. A year or so ago, the star decided to switch from recording Mexican popular songs to recording modern songs in the ranchera style. Her first LP for Marsal's Sonido Internacional label reflected this switch. Within a few months, the album broke out in Mexico and to this day has become one of the top sellers in Mexican and U.S. markets.

But it will not end there, according to Marsal's Production Director Mel Moran. Sonido Internacional will release within a few months another Angelica Maria LP which Marsal hopes to convert into another top seller. This time the popular star, who has been christened "La Novia de Mexico" (The Sweetheart of Mexico), will record an LP in bilingual country style. Several country standards have now been selected for this album, and the star will do them completely in English and then completely in Spanish, according to Moran. Furthermore, the LP will be produced by Marsal in Nashville, utilizing the talents of the heaviest names in Nashville studio musicians.

In addition to Angelica Maria, Marsal's Sonido Internacional label has released other top selling recordings by Mexican stars Jorge Lavat and Cha Cha Saavedra, as well as top Chicano composer Jose Mejia and his band. Mejia, whose "Te Traigo Estas Flores" was popularized by Freddie Martinez and later recorded by the top names in Mexican and U.S. music, was sponsored by Sonido Internacional when he participated at the 1973 International Festival of Latin Music in Los Angeles.

Other labels in the Marsal family include: Tex-Mex, which has produced several top sellers by Conjunto (accordion-based) artist Ramon Ayala, as well as Magda, Del Rio, Dominante, and El Topo. Marsal also maintains an office in the Los Angeles area.

Joe P. Martinez is President of Marsal Productions, Inc., headquartered in San Antonio. Mel Moran is in charge of air and production, while Chano Elkondo is involved in the sales and distribution operation.

## El Zarape Records

At the time of Billboard's Latin-Chicano seminar in Corpus Christi, Johnny Gonzales of El Zarape Records was looking forward to the month of August. He was anticipating heavy sales due to the release of his "Best of" LP series, featuring top selling songs by top groups such as Los Unidos, The Mexican Revolution, etc. During that month, Augustine Ramirez would be recording the 100th El Zarape Album. He was also looking forward to the date of the Texas State Fair in Dallas when El Zarape would once again be presenting a minimum of 8 top groups during "Mexico Day." He noted that these presentations have in the past drawn crowds of up to 17,000 persons to this affair sponsored by the Texas State Fair in Dallas and handled by Special Events Coordinator Jim Skinner.

Presently, Gonzales is working with Texas Governor Dolph Briscoe and his assistant, Rudy Flores on plans to have some top Conjuntos and Chicano Bands put on a show during the annual Texas Prison Rodeo at Huntsville, Texas in October.

By the end of the year, El Zarape Records hopes to have its own recording studio. This label's artists have previously recorded their material at such studios as Freddie Martinez' studio B, Manny Guerra's Amen Studio, Dallas, and Jones Studio of Houston. In addition, Gonzales has started using his own photography in LP jacket covers.

Ever since he began recording in a Dallas bedroom in 1963, Gonzales' El Zarape label has sponsored some of the top names in Chicano Music. These include, among many others, Little Joe and The Latinaires, Augustine Ramirez, Los Unidos, and The Mexican Revolution. To continue this tradition, Gonzales has just signed one group which he feels will do well in the Chicano music field. He has already released two singles by this group and an LP is on the way. The group is called The Mexican Connection and is directed by KOPY AM (Alicia, Tex.) disc jockey Joe Cisneros. In the Conjunto field, Gonzales recently signed Los Tremendos Gavilanes to a three year contract. Their second LP was to have been released during the month of August. Los Peppers de Victor Garza have also been signed for El Zarape Records.

Promotions are also a big part of El Zarape Records. Gon-

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# Brians Tyler Studio King

• Continued from page T-8

blanca label (Warner Bros.), and describes her as "cockney country," because she is as British as the Beatles and as country as Tammy Wynette. Her first release, called "My cry" was co-written with Jimmy Rabbit, and co-produced by Robin and Randy Fouts, with their R-H-B production company. Both feel she has the ability to go all the way.

Tyler is close enough to Dallas to be blessed with outstanding musicians, and yet far enough to have the isolation which many individuals and groups prefer.

Brians, by the way, does some recording of his own in his spare time, and has out some singles and LPs.

He would rather, however, discuss the studio and the sounds of today, which he feels have changed drastically. There is less overblowing, he notes, and more ambience. A lively sound is the result. It lets the instruments speak, and lets the sound happen in the studio.

Brians is always thinking ahead. While he has been actively working in the jingles business for some time, he now is looking strongly into film scoring, and just might get involved in some movie facilities. But they can't be just average ones. That wouldn't satisfy him at all. They must be of studio quality first; have that right sound, which will make them more than just a facility on wheels. That's why he has made no rapid moves in this direction.

There still is another studio in Tyler, but there used to be two others. Steve Wright has gone out of the studio business and into full-time production. Wright, who has recorded for several labels, kept his studio inactive for some time. Still existent, however, is the Custom Sound studio, run by Curtis Kerk, who has been in the recording business for some 22 years. It's an eight-track studio, doing mostly custom work and doing it successfully. But he is Brians' biggest booster, and they are close friends.

Brians, who flies his own plane to get where he wants in a hurry, rarely looks back. He will talk with some reticence about the gold LPs he has had, the million selling singles, but he would rather talk about the joys of Tyler specifically, and Texas in general.

And he knows where he speaks.

# Clubs On Upswing

• Continued from page T-6

to flock in. There also are game rooms in the clubs. He also is planning to build more discotheques, adding to his current Old Theater in Dallas.

His is really the only big national agency headquartered in Texas, but he "doesn't limit his acts to the clubs. He also has been getting them college dates.

But clubs are his mainstay and he also is in the process of buying five more established clubs in the U.S.

Other clubs, however, are in abundance in Texas, where people like to go out to be entertained. One of the big things going in Houston and Dallas are the apartment clubs; those built specifically in the apartment complexes primarily for their residents (most of whom are young singles), but which also open up to outsiders. The Village Inn Pizza Parlors of Houston, a large chain, also are big in the club scene. The La Bastille, which features jazz acts and blue chip artists, has always been a successful story in Houston. The Winchester and the Stampedale Ballroom feature country music. So does Mickey Gilly's place. Bonaparte's Retreat is considered an outstanding rock club. Houston also has, for concerts, the Coliseum, Jefferson Stadium, the various universities, and Liberty Hall. The Adams Apple chain is coming into Houston. The Sports Place is a popular club, incorporated with the professional offices. Babe Navarro is planning a new four-level club in the city, a million complex, where the clubhead. In Dallas, the Fairmont Hotel is still a leading entertainment spot.

# Austin Bids As Nashville II

• Continued from page T-9

groups like Southern Featling, featuring Angela Strahly and W. C. Clark; the Night Crawlers; Storm, and Conqueror.

Rock music is centered around Mother Earth, a sizable club owned by Jefferey Steve and Mark Weinstein, where nationally famed Crackerjack was originally featured. Mother Earth hosts bands like Too Smooth, which evolved from the Stump and Phoenix groups, and Bubble Puppy seven nights a week. And the most important factor in the Austin scene is the new Texas Opry House, opened a few months ago primarily as a country music club by Wallace Selman, Bronson Evans, and Rick Spence. This luxurious and spacious facility has a capacity of some 600 seats for both dancing and concerts. Austin fans often fill it to capacity even to hear local talent, and already the Opry House is gaining a nationwide reputation by bringing in top country stars like Waylon Jennings, Tanya Tucker, Bobby Bare, and Ferlin Husky.

Another new club, the Chapparal, has equal size and also books artists of national stature on a regular basis, and there is rarely a week when Austin fans aren't treated to one from one to three top-ranked stars.

Whether the music industry will follow the musicians to Austin remains to be seen, but meantime, the country music fans and the musicians, themselves, are having a ball.

# Latin Seminar Programs

• Continued from page T-11

In calling the program directors at KWKW-AM and KALI-AM, the two leading Spanish stations in L.A., Billboard was told that the percentage of Texas music played over these radio stations was in the neighborhood of three or four percent. Pepe Raton, Program Director for KWKW states that his station's programming is centered around some 40 current Spanish hits. Selection of the playlist is based on several factors, including commercial appeal, quality of production, and popularity among the station's listeners. He adds that the Texas product has indeed been gaining in popularity and that some airplay, though limited, is given to the Texas sound. At KALI, Program Director Juan Rafael Menon states that his station's musical aim is to capture the Spanish-speaking 18 to 35 year old audience. Thus, this station's programming consists mainly of modern sounds, especially Spanish versions of American top 40 hits. He added that those Texas companies who produce the "young" sound have a better chance of obtaining airplay on that station. He agrees that both L.A. major stations play about the same percentage of Texas recordings.

Participants note an image problem. It was felt that those outside the state of Texas seem to have the impression that only one style of music is produced in Texas. Thus, a Chicano, or Texas artist may release an album with boleros, ballads, ranchera, or tropical sounds but not all cuts will be listened to simply because he is classified as a Texas artist. Some stated that occasionally a song may be recorded by a Texas artist and not played in the U.S. until after the song breaks in Mexico. In other cases, the song may have to be recorded by a Mexican group before it receives airplay in the U.S.

The success Texas groups have when they tour the West Coast was cited as an indicator of the wide acceptance of the Texas sound in that area. Texas has for many years been the source of touring musicians, it was noted.

Those Texas companies that have established offices in the L.A. area have a better chance of increasing the amount of airplay for the Texas product. But it was stressed that the situation is not going to change overnight. Thus, the companies' marketing effort in areas other than airplay will have to be strengthened in order to establish a foothold in the L.A. market.

Manuel Rangel, of Rangel Record Distributors, and Bob Snyder, of Western Merchandisers, commented during the seminar that Anglo distributors and rack jobbers are becoming more aware of the distinction between the various artists and are properly using this new awareness in their display and promotional plans.

As brought out before, the seminar ended with a note of cooperation and plans to meet again soon. Tentative plans for an industry wide meeting in Houston during the early part of next year have been set.

Even though the industry has experienced some growing pains, magnified due to the decline of the economy, there have been some notable accomplishments during the past year. Marsal Productions, Inc. obtained the recording rights for Mexican Movie and TV Star Angelica Maria, changed her singing style, and produced a high volume seller in the Mexican and U.S. markets. Charley and Bob Grever, of Lado A Records, introduced the song "Tonto" with Irene Rivas. The song was recorded by a host of important stars on the Mexican and U.S. scene. Freddie Martinez, of Freddie Records, and Sunny Ozuna, of Key-Log records took part in a Mexico-produced movie. Falcon Records introduced "Llamita Flanica" which is now shown over some 160 TV stations in the U.S. Rudy and Manny Guerra, of Guerra Company Productions, boosted interest in the Chicano sound through their two hit LPs: "The Return of the Latin Breed" and "Mas Latin Breed." These artists are now seen as indicators that the Texas Latin music scene is a progressive scene.

# Texas Film Industry

• Continued from page T-6

city. It can do a 16 or 35mm mix, and does mixing for other production companies. Bill Zimmer's musical capabilities came from a background in the jingle business. Bill Stokes, the president, started with documentaries for the government. Considerable scoring is done by Euel Box and Phil Kelly of Dallas.

At the January Studio in Dallas, films are being recorded for, among other things, the Atomic Energy Commission. John and Frank Simon do considerable television work, and do considerable jingle work for Century 21 and the Toby Arnold company. The Simons feel that the film industry is just burgeoning in Texas.

Skiz Frazee at Sound Techniques is installing a time code system for films. His studio is so swamped it now is adding personnel and extra space, primarily for film work. He feels the Dallas has a need for more publishers to keep up with the new and updated studios. Just recently, in cooperation with the Record Institute of America, Frazee conducted a two-week course on studio operation and engineering, done in cooperation with Gary Taylor.

Even Mix Audio Productions, which has been building portable boards and a line of reverb calls the Master Rooms, sees the move toward film. Both Bill Hall and John Saul, the owners, are former auto space engineers who built equipment for January Studio in Dallas, Pantigo in Arlington, and for others, and now is in the business of upgrading equipment for the film houses, installing several reverbs and the like.

The film industry seems to be well on its way in Texas, and the scoring opportunities believed phenomenal.

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# Gilley, Rodriguez Spread Fame

• Continued from page T-8

poraries as "clean country," and they're an outstanding group of youngsters struggling for a contract. They were originally "turned on" by Merle Haggard, have been paying their dues working the Texas dance halls, and now are helping other young groups get started. They worked the Willie Nelson picnic, and have an upcoming date with Marshall Tucker. They've also worked the Mickey Gilley club.

Add to this list the name of the Magic Cowboy Band, now being produced by Huey Meaux in Houston. The group has it, and Meaux is one who recognizes such talent. When the bunch performed at the Willie Nelson Picnic in July, the house went wild. The lead singer, Big John, not only is an outstanding writer and singer, but delights audiences by including a different sound and approach to country music. He even has dancers, and they're tattooed female dancers at that.

Perhaps the most rapidly rising and continuously successful star to come out of Texas in the past decade is 22 year old country luminary Johnny Rodriguez.

Barely three years ago, Rodriguez was studying drama at Alamo Village in Texas and singing for tourists. A visit by Tom T. Hall resulted in Hall's promise to put him in the band some day, a promise Rodriguez took lightly at the time, thinking Hall "was just being nice to me."

A year and a half later, however, Johnny arrived in Nashville with \$8 hidden in his boot and called Tom T. He was soon playing lead guitar in Hall's band and several months after he had launched his own starbust solo career on Mercury Records.

Growing up in Texas, says Rodriguez, contributed significantly to his desire to make a career for himself in music, particularly country music.

"I grew up in a small country town and my family was poor," he reflects. "I know what struggling is. But I was always around music while I was growing up, and I decided to sing country because that's what I am. My older brother, who has passed away, was a rodeo man and he'd sing a lot of country songs, often in Spanish. That's where I came up with the idea of doing some of my songs half in English and half in Spanish."

As the first major Mexican-American country star, Rodriguez also feels that he owes a lot of thanks to the Latin population of his native state.

"For me," he says, "the Latin audiences in Texas have often made the difference between my playing for a half-filled house and a full house. And in other areas of the Southwest, these audiences have made the difference at times between three quarters of a house and a full house."

So impressed, in fact, is Rodriguez with the Latin music audience, that he says he is "thinking of cutting an all Spanish LP sometime in the future, primarily for distribution in the Latin countries and in areas of this country with heavy Latin population."

The fact that Texas is a hotbed of all kinds of music at the moment is also important to Rodriguez, and he has several ideas to explain this activity.

"For one thing," he says, "there is a healthy attitude toward music there. The club scene is good, particularly in places like Austin. And the audiences are good. In these kinds of clubs you can see country, rock and other types of artists working together and the audiences are exposed to the different music and dig it all."

"Another point," he stresses, "is that the press has given a great deal of coverage to Texas' music scene and I think this has helped to stimulate interest. You may pick up a magazine and see Willie Nelson, Leon Russell and Jerry Jeff Walker in the same picture. Now, a rock fan may know Leon and Jerry but not Willie. But they may get interested in Willie simply because he is with these other guys and pick up on some of his things. The same may be true in reverse for a country fan."

"Finally," he continues, "you get the chance to hear all kinds of music. I like most music and I won't hesitate to put a good song on an LP, whether it's pure country or not or whether I've written it or not. This is why I can do a 'Something' or the Allman Brothers' 'Ramblin' Man.' That's a song that could have been written by Hank Williams. So Texas is a good melting pot for the exposure of all kinds of music."

Since he left Texas for Nashville (though he still lives in Texas), Rodriguez, of course, has been one of the major success stories of country music. He has enjoyed half a dozen major chart singles and three top chart LPs. Toured around the country, recently played a dramatic role in TV's "Adam 12" series, is planning on a move in the future and is now planning a special show of his own.

"I'm putting together a new show," he says, "with a band and several supporting acts. But I'll try to offer a variation in the supporting acts. Rather than take the same show around the country all the time, I'll pick up different artists in different areas. The idea is to find out who the most popular local artists are and use them."

"I'm also going to be playing mainly auditoriums," he adds. "I'll still do a few clubs, of course, but the large auditoriums are what I'm looking at. I really don't believe there is any problem relating to an audience, no matter how big they are, if you have a good show ready. I'd also like to play some areas of the country where country music does not have such a strong foothold, like the Northeast."

Another project Johnny has up his sleeve is a rock LP. "I've always liked rock as well as country," he says, "and I really don't feel there is as much thing as country rock. It's one or the other. Now, I do songs like 'Johnny B. Goode,' 'Whole Lotta Shakin' Goin' On' and 'Good Golly Miss Molly' in my show, but I always say, 'now you've heard some country and now you're going to hear some rock. This part of the show never fails to go over well. So I decided to do a rock album. We've got eight sides cut already and this is my way of saying that rather than simply add a little rock flavor, I'll go all the way.'"

Besides his TV debut, movie, rock album and other plans, Rodriguez is thinking of several other ideas for the future. "It would be nice to have a crossover hit," he says, "but I'm not going out to try for one. If it happens, great. But if it doesn't, that's okay too. I think one of the biggest mistakes you can make is to try from the outset for country and pop at the same time. I do think I may have a good chance, however, because I seem to draw a lot of young people who might not otherwise come to a country show. And this is also great because it may turn them on to other kinds of country music and other artists."

Despite moves to rock, TV and movies, however, Rodriguez emphasizes he "will still try and reach country audiences most of the time. And I'll also keep trying to reach the Latin audiences. If my name has not been Rodriguez, I might not have moved up nearly so fast."

The story couldn't close without a mention of Chick Thompson. Some years back, while living in Thomasville, Georgia, Thompson wrote a lot of songs, including the huge hit "Cottonfields." Now living in Dallas, he recalls the past when he worked with such artists as Jerry Reed, Ray Stevens and Jerry Smith. Thompson still writes, but only a part-time basis with his partner, Gwen Boyd. The two of them spend the rest of their time selling cemetery lots. They'd rather be doing that in Dallas than anything else anywhere.

Curtis Potter also loves his Texas home, in Abilene. He left the Hank Thompson band after a dozen years, to strike out on his own from Texas. Now he's been signed by RCA, but still makes his home in Texas, with his wife and four children.

## CREDITS

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## Texas Racks Competitive

By JOHN SIPPEL

The largest in-area of the 50 states is one perimeter where state-based rack jobbing independents can successfully compete against the chain record/tape merchandiser.

In addition to Western Merchandisers, Amarillo, now oldest and largest of the Texas independents, Larry Rosmarin is in his third year of a return to indie operation that sees his new Music Service, Houston, still growing. Rosmarin sold out his first rack firm to the now defunct National Tape Distributors in the late sixties.

An independent rack can flourish here beside the likes of established giants like Handleman and J. L. Marsh, each of whom have major branches here, because the state and surrounding region are sparsely populated and offer great potential to rackjob in small towns, where it is not feasible financially to operate a record/tape store.

Sam Marmaduke's Western Merchandisers now has branches in Houston, Dallas and Oklahoma City, out of which six neighboring states are covered. Marmaduke estimates his rack coverage over 500 cumulatively. In addition, he is just getting his feet wet with a five-store chain of his own retail stores, the Hastings Stores. His son, John, is in charge of the new retail operation.

Pat Morgan, who headed Trans World Marketing, Dallas, a short-lived specialized rack operation in Dallas, has formed P.M. Management Corp., Houston, a more horizontal entertainment complex, which includes a rack jobbing wing.

The Morgan rack operation really began with an exclusive contract with the Stop 'n' Go stores, Houston, which has exploded into his serving most of the neighborhood convenience supermarkets with record and tape product. P.M. racks through 12 states, claiming 806 stores with 50 more under construction. Morgan, a former concert impresario, intends to correlate major concert tours through the area he racks. He intends to sell tickets through his racked outlets. He has found an incentive program for store managers has helped move merchandise through the racks.

Morgan doesn't have a lock on the chain, however. Leo Kane of Records and Reels, Inc., has been racking for five years and has 75 of the Stop 'n' Go stores plus racks in Oklahoma and Kansas. Kane racks two major chains. He also operates a one-stop, Wextex, which he purchased sometime ago. Kane's partner is Jess Wilson.

All Labels Inc., Ft. Worth, headed by Sharp Pulliam, is the state's newest racker. Don Gillespie, veteran record/tape sales executive left Heliche Bros. of Dallas recently, to partner with Pulliam. Pulliam handles operations, while Gillespie remains in sales. They have about 60 rack outlets thus far.

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## Latin Label May Score Points on Vitality

Continued from page T-14

zales seemed very pleased that Arnulfo Gordo Delgado had booked Juan Antonio (El Remoleno) with a big show of artists from Mexico. Juan Antonio is a 15 year old ranchera singer which Gonzales hopes to convert into one of El Zarape's top stars. His latest single, recorded during June in Monterrey, Mexico with El Mariachi Cuauhtémoc, is titled "Cruza Tu Cruz" and has been doing quite well, according to Gonzales. Gonzales is also booking agent for a group called The Peranos which he brought some seven years ago from Uruguay. This group has played some of the top concert spots on the West Coast. Each player is master of three instruments and the group performs in nine different languages.

Augustine Ramirez and his band continue being the best sellers in the El Zarape catalog. In addition, Gonzales has released several LPs by Isidro Lopez and his band, one of the forerunners of the current Chicano sound. A couple of these Isidro Lopez albums have featured his version of several Country and Western standards.

El Zarape is also involved in television productions. "Fiesta Mexicana" is presented over Dallas Channel 11 from 2:30 to 3:00 p.m. on Saturdays, as well as over ten other TV stations nationwide, including Channel 22 in Los Angeles. Currently, Gonzales is working with George Kline, Talent Coordinator for Channel 13 in Dallas, who is producing a pilot for a series which would be aired over some 255 public television stations, including the L.A. area. The show would provide exposure for top Chicano bands, as well as Conjunto and Mariachi groups.

### Hurricane Enterprises

As the leading distributor of the Texas product in New Mexico, Hurricane Enterprises considers itself a part of the Texas scene. This was Al "Hurricane" Sanchez's reason for participating in the recent Billboard Latin-Chicano seminar in Corpus Christi.

Hurricane Enterprises had its beginnings in a small record shop in Albuquerque some 4 years ago. The firm is now involved not only in record distribution but also productions, promotions, studio rental, and night club operations in the state of New Mexico. It operates under the direction of Al Hurricane, his brother Tiny Morrie, and their mother Bennie L. Sanchez.

While the firm itself is rather young, the Sanchez brothers are not new to the music business. Al Hurricane formed his band some 20 years ago. At first, the band concentrated mainly on English songs. But he noted that local radio stations were hesitant to play recordings by local groups and that distribution was difficult to obtain. He then took an interest in traditional Mexican rancheras and soon developed the New Mexico Chicano style. His brother, Tiny Morrie decided instead to concentrate on composing and singing romantic ballads. Both have now become an influential part of the New Mexico music scene and are expanding their sound into areas such as Texas, Colorado and California.

Songs composed by the Sanchez brothers have gained international acceptance. It was Al Hurricane who first composed and recorded the hit "Sentimiento." This song was picked up by the Mexican group Frankie y Los Matadores, on Peerless Records, and converted into a top seller in Mexico and the U.S. In Conjunto style, it was recorded by Los Doñenos, and also Los Gaviñanes. Tiny Morrie's "Otra Carta Triste" was recorded on the Musart label by Jimmy Santi under the title "Como Te Quiero." It was also an international top seller.

Hurricane's entry into distribution came about when the Sanchez brothers persuaded Albuquerque's major discount stores that the Spanish Language product was marketable. Tiny Morrie was able to obtain rack space for ten Tiny Aguilar albums in the record department of Bellas Hess. When the manager noted the ease with which those albums were sold, he asked for more. The Sanchezes contacted major distributors outside the state and were soon very much into distribution. Over the past three years, they have made some inroads into convincing the state's rackjobbers to handle the labels which they distribute.

Promotion is also an important aspect of Hurricane Enterprises. The Sanchezes handle such things as pop concerts, the Tiny Aguilar-Rodeo, and have been agents for such events as the Ringling Bros. Circus, The Ice Capades, and an Elvis Presley presentation a couple of years ago. In the night club scene, Hurricane has just purchased the Far West Club and converted into the largest Chicano night club in Albuquerque.

At present, the Sanchez's main concern is obtaining acceptance for Hurricane artists in markets outside his state. He noted that most of Tiny Morrie's ballads have first made the break in Mexico before being accepted in the United States. Morrie's current "No Hay Amor" seems to be selling well in California and Texas. Besides Al Hurricane and Tiny Morrie, the Hurricane label also includes their brother Baby Gaby Sanchez and other New Mexico artists.

### Falcon Records

Expansion is the key word at Falcon Records during their 25th year of operation. Falcon is proceeding with plans for the installation of four new record presses and hopes to increase this to eight within three to five years. These plans are part of a major move toward having everything related with their record and tape production, manufacture and distribution under one roof.

"We have become tired and disillusioned of going to third parties," stated Arnaldo Ramirez, Sr. "We had been pressing with Tanner and Texas in San Antonio for 25 years and then all of a sudden we found ourselves out in the cold when the plant closed down in the early part of this year." Ramirez cites

the rise in pressing costs and the delays in getting product pressed as two basic reasons for Falcon's entry into pressing operations. There are also plans for installing a jacket and cover printing operation.

Other excitement at Falcon is generated by the series of events in celebration of their 25th anniversary. During the month of August, a Falcon artists caravan toured the state of Texas. The purpose of the caravan, which toured Houston, San Antonio, Dallas-Ft. Worth, Corpus Christi, and McAllen, was to honor Arnaldo Ramirez, Sr. (Mr. Falcon) and Los Alegres de Teran in their long-standing affiliation with Falcon Records.

Based in McAllen Texas, Falcon Records is now comprised of the following labels: Falcon, ARV International, Bego, CR, El Pato, Impacto, and Bronco. The latter three are being combined into the new label RIC. Top artists produced by Falcon include, among others: Mexican Ranchera star Cornelio Reyna (CR), Norteño stars Los Alegres de Teran (Falcon), Chicano star Carlos Guzman (Falcon), and Mexican pop star Josue (ARV International). One of the top sellers for Falcon during the past year was Conjunto star Wally Gonzales' LP titled "El Cuchi Cuchi."

To promote the line of Falcon artists, the company produces a 30 minute TV show titled "Famfarria Falcon," which is shown over some 160 TV stations nationwide, including the major markets of Chicago and L.A. The show is hosted by Mr. Falcon and is produced by Falcon's asst. Director Jeanne Le Normant with the facilities of KRIV-TV, Weslaco, Texas. Falcon is also releasing this year a series of LPs titled after the show and featuring the top stars that have appeared in the show.

The show has recently developed some time to commemorating Los Alegres de Teran in their silver anniversary. The Norteño duo, composed of Tomas Ortiz and Eugenio Abrego, have been together since 1949 and in the span of 25 years have taken the Norteño type of music all over Central and South America as well as into Mexico. To further celebrate their 25th anniversary, Falcon has released a three record album which includes Los Alegres' top hits.

Royalco International Corporation is the distribution arm of Falcon Records. It has divisions in the major markets of San Antonio, Los Angeles and Chicago.

In directing the operations of Falcon Records, Ramirez is assisted by his son, Arnaldo Ramirez, Jr. His interest in Chicano music has resulted in signing to the Falcon labels such top Chicano artists as: Carlos Miranda, Tortilla Factory, and Kris Bravo. Also associated with the company are the senior Ramirez' brothers Jesus, Jose Maria, and Rafael. The latter

(Continued on page T-22)

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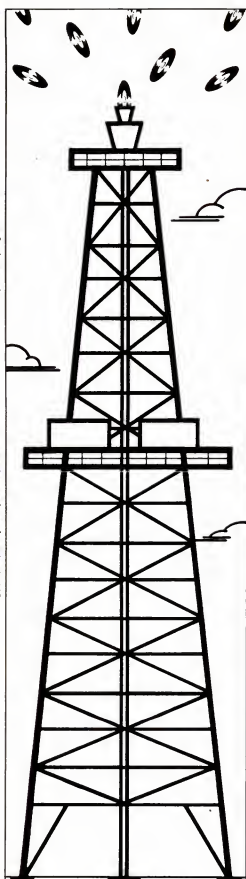
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# \$20 Million Civic Center Gives El Paso Concert-Theater Focus

By EARL PAIGE

El Paso has a new \$20 million Civic Center complex that finds it taking a different tact in promoting musical activities and none could be happier about it than Dennis Rumsey, a transplanted New Yorker who is concert manager of the Civic Center. Rumsey, along with Brad Cooper, the center's general manager, point out that people tend to ignore El Paso. "They think it's part of Mexico," said Rumsey in a long telephone interview. But this is all changing and Rumsey sees a parallel with the development of Phoenix and other Southwest cities that are now capitalizing on mild year-round climate and freedom from the clutter-chaos of city life.

Basic to the entertainment picture in El Paso is the variety of acts playing in the 500,000 population principally industrial city. Between the Civic Center and the County Coliseum there are at least three rock shows a month. Most are promoted by outside promoters such as Concerts West out of Houston and Fun Productions out of Los Angeles. So far, several rock shows have grossed over \$40,000. The center uses festival seating (no chairs) and can get in about 9,000. "We've sold out four or five times with rock shows," Rumsey says. Jethro Tull, War and Guess Who have appeared recently. Tickets generally are scaled up to \$6.50 at the highest. On the average, tickets are \$5 advance and \$6 the day of the show. Rumsey says he is delighted at the respect kids have for the center. "You kind of pray that some act won't use too much foul language up there," he says, especially in the early days of the operation. "We've had no damage to the structure."

El Paso has a variety of entertainment with about the only lack being that of Latin concerts, according to Rumsey. After all, over 60 percent of the population is Latin. The city is characterized by a wide span of incomes and lifestyles with the average income probably in the \$5,000 range. The contrast to this is the wide success Rumsey has in selling subscription entertainment. "We've found that people will just about pay any price." A case in point is the package being put together for the Grand Hall, a third entertainment area in the city.

The four show package is Ella Fitzgerald, Henry Mancini, Glen Campbell and Roy Clark, all appearing with the symphony. Tickets are scaled from \$5.50 to \$10 and Rumsey says sales for the \$10 tickets are going well. The real clue though is the subscription package for the Civic Center Theater.

David Forest, 25, head of Los Angeles based Forest Co., Ltd., and subsidiary Fun Productions believes he has discovered the key to concerts in El Paso and this is appealing to the 50 percent Chicano youth market in the Texas city. Of El Paso, he says, "It's really not a Texas city, not a Dallas or Houston. Maybe it's closest to San Antonio in music taste." He also says El Paso is "quite far behind." The top record exposure stations in the market are KJEL-AM, XEROK-AM (in Juarez) and KINT-AM/FM a simulcast station. "There's no such thing as progressive radio in El Paso."

Forest says his first show at the Civic Center was perfect. "The young Chicanos like English rock and we had Uriah Heep and Buddy Miles and sold out—9,000. Our next show, May 23rd, fell off to 5,000 and I'm convinced the difference is the lack of appeal to the Chicanos. We had Steve Miller Band, Electric Light Orchestra and James Cotton Band. Our Aug. 3rd date though is just right because we put War, which appeals to the Chicano, with Wet Willie for that southern rock 'n' roll."

## Latin Distribution Adds PX's Worldwide

• Continued from page T-10

ness could be gathered by one-stopping and rack-jobbing Latin product and led Western Merchandisers down the road to success in this market. At the present time, about 20% of the rack jobbers business in the Chicano oriented.

Bob Snyder of Western stresses that his company's success is a result of education of the salesman handling various accounts. "We emphasize that our individual salesman be fully aware of the music business so that they can make intelligent suggestions to their accounts concerning what sells in their own particular area."

Both Rangal and Sam Marmaduke, Western Merchandising's president, have been very active in the anti-piracy drive in Texas.

## Chicano Groups Blossom

• Continued from page T-10

cano sound outside the state of Texas. Top Chicano acts were booked in places such as Florida, Indiana, Ohio, Illinois, Oregon, and Seattle, Washington. The West Coast, and particularly the L.A. area, attracted many of the top acts in the Chicano field. In fact, Joe Hernandez of La Familia opened a new center of operations in L.A. Hernandez and his brothers, Tony "The Top," Jimmy, and Porfirio, have been working closely with Cruz Guerrero in opening new channels of distribution in the L.A. area for Hernandez' Buena Vista label. It is Hernandez' feeling that the presence of Buena Vista and other Texas labels in the L.A. area will prove beneficial to increasing the acceptance of the Chicano sound in that market.

Forest says he believes in heavy saturation advertising and spent \$4,500 on the War, Wet Willie concert with 250 spots on XEROX, 284 on KJEL and 200 on KINT with the campaign starting three weeks ahead of the date and including time buys from labels. He doesn't use print or TV. "I've found out also that El Paso kids don't buy in advance. There's just never been a ticket shortage. Even at 1 o'clock in the afternoon of the show there are plenty of tickets, even if it's a sellout."

Rumsey says his nose "is way out" on a theater season package he put together for the Civic Center. He went to New York where he was associated with live theater for 10 years prior to moving to Texas and packaged "Seesaw," Chinese Opera Theater, Marcel Marceau, "Pippin," "Sunshine Boys" and Edward Villella, the latter appearing under the auspices of the New York City Ballet and with the El Paso Symphony. The tickets are \$21.60-\$50. "More than half of our subscription sales are for the \$50 package, which is five shows plus bonus shows."

Overall, the Broadway package for the 2,500 seat theater represents a \$85,000 nut. Rumsey says, but he believes it has the qualities of sustaining the theater in its initial year. "You have to be careful to have a variety of attractions and to have them spaced," he says. He believes many cities book a new facility to the point where it is buried out in the public mind. "You lose promoters. They want security." He also believes that a lot of shows on the road wouldn't work in El Paso. He says the Chinese Opera Theater is risky because it is performed by a company from Taiwan "and just isn't quite El Paso. But it comes in December and will fit with the holiday mood, I believe."

Rumsey says he often acts as a go-between with promoters, especially with MOR acts. Vikki Carr was a cooperative effort between Rumsey and the promoter. Rumsey laughs when talking about Don Conger, who books acts in Juarez across the Rio Grande and kids Rumsey that he should stay out of the booking business. Rumsey also works with Crystal Leif and Star Ship, both Albuquerque promotion firms.

El Paso was reluctant about getting into a large entertainment thing and it took three votes before the Civic Center project passed. "City fathers realized the problem of having a very few promoters. I have hit some people over the head and told them they're going to be promoters. So far," Rumsey goes on, "we've been lucky and none of the shows on the whole have lost money."

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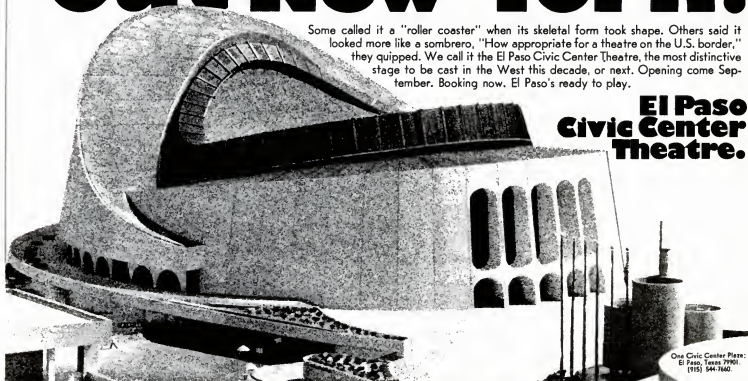
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## Latin Label Survey

Continued from page T-18

has composed a number of songs which have had international exposure.

Other key people in the Falcon operation include Jeanne Le Normand, a.d.r., Fred Aguirre, Sales and Promotion, Rudy Banda, Production and Promotion, and Tomas Aguirre, Studio and production.

### Freddie Records

Freddie Martinez is deeply committed to the continued growth of Freddie Records. Several highly promising ventures figure into his company's plans for future development. And even though the recent downturn in the economy and its impact on the record industry has hampered some of these plans, Martinez points out that they have not been scratched off the drawing board.

Since Martinez is highly involved in every facet of his company, from performance and production to promotion and distribution, the past year has kept him rather busy. The company has made some valuable inroads into markets outside the state of Texas, especially the Midwest and the West Coast. At the same time, Martinez is also committed to moving his company into the English language market. Yet another step being considered is that of venturing into film production.

Immediate plans for expansion at Freddie Records include the acquisition of 16 track facilities for Freddie's Studio B in Corpus Christi, Texas. Studio engineer Jim West and business manager Lee Martinez have been handling the technical and financial aspects of this acquisition along with Martinez.

Martinez indicated that he is pleased with the acceptance gained by his product in the Chicano market, not only in Texas but in other areas as well. He noted that his records have been selling rather well in the Chicago and Midwest area. His product is now handled by some of the major distributors in areas outside the state of Texas. His latest single "Preñido A Un Sentimiento" (The Spanish language version of "Hooked on a Feeling") has promise of becoming a top seller in major markets, and particularly in California.

Freddie Records recently released an English Language single by Freddie Martinez titled "Today" b/w "Will You Love Me Tomorrow." This is Martinez' entry into the English language scene. In addition to his own recordings in English, Martinez plans to produce other groups as well. The search is on for strong top 40 and Country and Western groups.

Martinez is also concerned with developing young Chicano talent as well as some Norteno and Ranchera groups. Currently, the Freddie Records catalog includes recordings by new groups such as Los Bandidos, Lennie Salinas, Ram y Henry, and Zavala. Freddie also records Oscar Martinez and his band, as well as Agapito Zumbado y su Conjunto.

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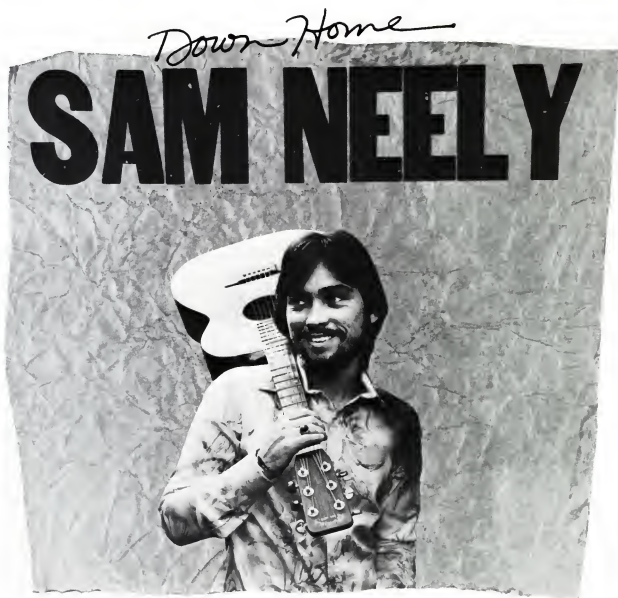
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Because of the sensational  
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country to Sam's new single,  
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THE HIT SINGLE  
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CHILI, WATERMELON, PECAN PIE,  
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SLOW TALKING, BIG ANIMALS, AND DOUG SAHM'S NEW ALBUM,

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**WELCOME TO TEJAS.**



# Country

## A FAMILY DYNASTY

# The Badleys: Owen and Jerry Bradley compete for the Chartbusters

NASHVILLE—The promotion of Jerry Bradley to vice president for Bradley operations of RCA (Billboard, Aug. 31) creates a family dynasty situation unprecedented here. Bradley and his father, Owen Bradley, now have jurisdiction over (and produce) some of the top names in the country music field.

Owen Bradley, long-time vice president of MCA, has under his production arm such artists as Bill Anderson, Loretta Lynn, Conway Twitty, Brenda Lee, Webb Pierce, the Wilburn Brothers, David Wilkins and Lenny Dee. In addition, all of the country artists at MCA and the personnel there are directly responsible to him.

At RCA, the elevation of Jerry Bradley creates a somewhat similar situation. He produces directly such artists as Charley Pride, Nat Stuckey, Johnny Russell, Karen Wheeler and the Four Guys and, as head of operations, will continue to expand the roster.

Both RCA and MCA are highly

successful in the country divisions. Rounding out the family, Paty Bradley (daughter of Owen and brother of Jerry) is with BMI, and Harold Bradley (brother of Owen) is a leading session musician, perhaps the most noted here. And Charlie Bradley (another brother of Owen) is an engineer with CBS.

## 11 Cities on James Tour, But Sonny Will Not Sing

NASHVILLE—CBS has launched its third major promotional tour for an artist in the past year, this time sending Sonny James on a major swing.

Launched in Houston, the tour will take James through Amarillo, Dallas, Little Rock, Atlanta, Cincinnati, Cleveland, Boston, Chicago, Baltimore, Washington, D.C., and Philadelphia.

The tour is a non-performing event. James had canceled all personal appearances for the balance of the year for rest, on the orders of his doctors. However, this in-

cludes radio interviews, newspaper exposure, and an appearance on the Mike Douglas Show with Marie Osmond, who is produced by James.

The first such CBS tour was set up for Charlie Rich, and the second for Monogram's Larry Gatlin. James entered the label more than a year ago after years with Capitol, and this is his first big promotional push. It is in conjunction not only with his overall career, but with his current single album.

The tour is organized by Gene Ferguson, national promotion manager of country product for the label.

## Hawaiian Artist Don Ho

NASHVILLE—Hawaiian artist Don Ho has signed with MCA. Little will have a country album and single released shortly.

Ho, whose credits are manifold, was produced here by Ken Mansfield at the Ray Stevens Sound Laboratory. Under the arrangement with MCA, Mansfield will continue to produce Ho.

The strictly country album contains such standards as "Today I Started Crying," "You Again," "To Love," and "I'm So Lonesome I Could Cry." It also contains considerable new material.

The single taken from the LP for instant release is "Watch Out Woman," written by Glen Goodale. Ho did his Hawaiian recording some time ago, but it was not known at the time with which label he would be signed.

One of the leading nightclub and television acts in the nation, Ho has had numerous recordings in

the past. This, however, is his first effort at country.

Mansfield, in addition to producing the artist, co-authors one of the songs on the album.

The LP is titled "Home In The Country."

## Prophet's Show A Canada Click

NASHVILLE—Ronnie Prophet, back from Canada briefly, has been informed that his summer show may be extended into the fall and winter season.

Prophet, who performs here regularly when not on the road, appears one hour each Friday night on CBC, the show originating from Toronto.

Following the taping of his show, Prophet worked before a crowd of 15,000 at Klondike Days in Edmonton, Alta., played two clubs in the U.S. where he had standing room crowds each night, and is doing the Canadian National Exhibition with Helen Reddy. Two more fair dates are set for him in Canada in the near future.



LEE LAUDED—Club operators Jim Collier, left, and Carl Allen, right, owners of Big Jim's in Albuquerque, congratulate Ronnie's Dickey Lee for breaking the club record for great receipts during a three-day appearance.

LEE LAUDED—Club operators Jim Collier, left, and Carl Allen, right, owners of Big Jim's in Albuquerque, congratulate Ronnie's Dickey Lee for breaking the club record for great receipts during a three-day appearance.

## Country Songwriters Intite In Charleston

CHARLESTON, W. Va.—Formation of a Country Songwriters Assn. has been announced here following a meeting at WMUL-TV and the Charleston station operated by Marshall University.

The group's objectives, according to Edward Morris, "will be to provide members with criticism of their songs and to find ways of having their songs heard and marketed."

A slate of officers is due to be elected next month.

Some 15 songwriters plus observers took part in the conference, with materials provided by the Nashville Songwriters Assn., the Country Music Assn., and the Better Business Bureau of Nashville.

Speakers included Royal American artist-writer Jacki Lee; Bill Browning, songwriter and president of Midway Recording; Skeeter

Dodd, general manager of WKLC-AM in St. Albans, W. Va.; and Loryn Atwell, president of Atwell Record Pressing, Lafayette, Tenn.

The event was sponsored jointly by WMUL-TV and Morris, a country-music publicist.

## Tribute to Campbell

NASHVILLE—A long-time music teacher here will be honored at a reunion of his former students Sept. 14.

William Carmichael Campbell, who taught at East High School for 45 years, had such students as Dinah Shore, ABC producer Don Gant, radio-television personality Ralph Emery, "Grand Ole Opry" pianist Del Wood and Congressman Richard Fulton.

## Nashville Scene

By BILL WILLIAMS

Michael Twitty, the son of MCA's Conway Twitty, has had his first record released on Capitol. It's written by his father... Clyde Moody is Williamson County (Tennessee) hospital for ulcer surgery... Archie Campbell and Minnie Pearl have teamed at RCA for a novelty duet, produced by the old master, Chet Atkins... Kenny Price, who has lost considerable weight, lost his trousers during a show near Nashville...

The Rhodes Kids, who used to be the outstanding musical duo in the area, but now are with GRC Records, premiered in Pittsburgh at a reception and dinner hosted by Michael Thevis... Stone County Inc. of Denver has added Steve Dahl to its staff. He used to work with such people as Buzz Casady, Dicky Lee and Allen Reynolds... Cuzain Speis, an outstanding session musician, has signed a long-term recording contract with Ilini Records.

Bobby Penn and the Pennmen are doing a series of concerts at prisons and penal farms in Indiana, between club dates. They're also doing in LP for the 50 States label... Jerry Moore, leader of The Drifters Four, hired his 16-year-old son, Tony, as his new drummer... Heartwood is back at the Sound Pit Studio in Atlanta recording new material for an upcoming album... The Raybon Brothers are forming a band for personal appearances... Norm Brown, who records for Atlantic and writes for Cedarwood, is back from another tour of Germany and Italy... Michael Clark's first session as a featured artist has been completed at the Jack Clement Studio... Preparation is under way for a concert concept featuring Don Frost... Wade Holmes was honored at Beltsville, Md., by the Mid-Atlantic States Country Music Hall of Fame.

Cathleen Adams Gurley is the new promotions and public relations director at WVVA-AM in Wheeling... Columbia's Sandi Branson Tennessee Ernie Ford as a headliner for the major Soviet Union tour set for Sept. 11. In all, 28 persons make up the troupe... Epic has signed Charlie and Margaret Ann Rich... Lloyd Green has been in a new Robert Altman film, playing the role of a studio musician... Bob McEwen's new album will be a departure from country, and back to rock, containing several of the classics... Hank

Spencer headlines a big country show sponsored by the Portland, Me., Legion Club in October... Freddie Hart took his band to Hawaii in late September, both for work and play... Bill Bayliff and Clay Willis have a promotional involvement with Midco, which produces the Yarnall guitar... Fred Vail has signed Bobby Brank of Sacramento to Cherish Records.

Butty Sainte-Marie has been in Nashville doing her second album for MCA at Goodson's studios. It's co-produced by Norbert Putnam... Diana Trask has been signed by the Fairmont Hotel chain for two dates: Dallas at the end of September, and Atlanta in December.

Ken Mansfield of Los Angeles, a leading producer, is dividing his time between Nashville and the West Coast, handling his artists on five different labels... Progressive country fans at the Rubysat Club in Dallas were entertained by Nashville writer-artist Hank Riddle, who is a staff songwriter for House of Loyd Music and Pot O'Gold Music.

Anderson, McClinton Set For New Movies

NASHVILLE—Significant parts in two more movies involving country artists have been announced here.

MCA's Bill Anderson will narrate and appear in a new film titled "All In The Name of A Song," produced by Sid O'Berry and Bill Hunt. Anderson has previously appeared in several films.

M.C. McClinton will sing two songs featured in the MGM movie, "The Klansmen," to be released on Thanksgiving. The tunes were written by Stax writers in Memphis.

## Gillespie Chairman Of Cherish Records

NASHVILLE—Harold Gillespie of Greenville, S.C., making his first active venture into music, has become chairman of the band of Cherish Records here.

Cherish president Don Smith said Gillespie is president of Davis Mechanical Contractors, Inc., a firm which employs 800 in Greenville. Smith noted that the music business is "rapidly becoming more and more involved with the nation's total business community."

SEPTEMBER 7, 1974/BILLBOARD

## Lindsey May Miss His Own Tournament

TRINITY, Tex.—The George Lindley Celebrity Golf Tournament, scheduled here Sept. 22-23, may be held without its host participating.

Lindsey informs Billboard he probably will have to withdraw because of "Hee Haw" commitments.

The tournament is set for Westwood Shores, along with a special concert on the 28th, to benefit the Trinity Memorial Hospital. According to Merv Siegel, who is putting on the concert and tournament, numerous country artists will participate.

## Hall of Fame Finalists Named

NASHVILLE—Six finalists have been named for entry into the Country Music Hall of Fame this October. The event will be part of the telecast of the 35th Annual CMA Awards Show.

Final nominees are Owen Bradley, Vernon Dalhart, Pee Wee King, Jimmy Pearl, Merle Travis and Kitty Wells.

The Hall of Fame was established by the Country Music Assn. for the recognition and honor of noteworthy artists for outstanding contributions to country music.

# MEGAHIT KIT

## DON HO

NEW! HIS FIRST ALL COUNTRY ALBUM. . .

### "Home In The Country"

A HOMETOWN PRODUCTION

Produced by Ken Mansfield

MLPS 605



## DON HO

HOT SINGLE FROM  
HIS NEW ALBUM. . .

### "Watch Out Woman"

A HOMETOWN PRODUCTION

Produced by Ken Mansfield

MR 1215



## BILLY MIZE

GREAT SOUND, GREAT SONG. . . GREAT NEW SINGLE:

### "Linda's Love Stop"

A CABIN HILL PRODUCTION

Produced by Jim Malloy

MR 1216

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MEGATHANKS!

Billboard

BILLBOARD SPECIAL SURVEY for Week Ending 9/7/74

# at County Singles

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\* STAR Performance—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	★	TITLE—Artist (Writer, Label & Number) (Dist. Label) (Publisher, Licensee)
5	8	5	★	PLEASE DON'T LET ME HOW THE STORY ENDS—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
2	9	9	★	DANCE WITH ME (Just One More Time)—Johnny Bluebird (J. Bluebird, Mercury 73403) (Phonogram, Philips)
1	10	10	★	I WOULDN'T WANT TO LIVE IF I WOULDN'T LOVE ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
4	14	14	★	THE GRASSY FIELDS—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
10	9	9	★	BIG FOUR POSTER BOY—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
6	2	11	★	OLD MAN FROM THE MOUNTAIN—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
7	10	10	★	I'LL THINK OF SOMETHING—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
14	8	8	★	IT'S A MONSTER'S HOUSE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
16	7	7	★	WE LOVED IT—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
10	12	12	★	THE MONSTER'S HOUSE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
11	7	11	★	TALKIN' TO THE WALL—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
12	15	15	★	DRINKIN' THING—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
13	13	13	★	AS SOON AS I HANG UP THE PHONE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
24	24	24	★	I'M A MARINING MAN—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
26	5	5	★	I LOVE MY FRIEND—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
25	7	7	★	I AM EXPOSING CAN AMOR—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
17	18	18	★	STANDIN' IN THE LINE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
12	12	12	★	THIS TIME I'LL MOSTLY MAKE IT—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
19	20	20	★	OLD HOME FILLER—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
20	21	21	★	THE DRAGON IN LOVING YOU—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
21	22	22	★	WHEN LEFT TO DANCE TO HEAVEN OPEN—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
30	30	30	★	BONAPARTE'S REVENGE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
10	11	11	★	IT TOLD ME BACK—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
31	31	31	★	I MISS YOU NOW—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
25	26	26	★	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
37	37	37	★	OVERLOOKED AN ORCHID—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
38	38	38	★	HIGHWAY HEAVEN—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
39	39	39	★	PLEASE DON'T STOP LOVING—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
13	13	13	★	I NEVER KNEW (That Sweet Old Lady Of Mine)—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
32	32	32	★	HOUSE OF LOVE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
33	33	33	★	KEEP ON LOVING ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
40	40	40	★	I'M LEAVING IT (ON) UP TO YOU—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
41	41	41	★	BEARS TO WATCH—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
42	42	42	★	I WISH I HAD LOVED YOU BETTER—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
43	43	43	★	HONKY TONK AMNESIA—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
44	44	44	★	MY WIFE'S HOUSE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
45	45	45	★	WOMAN TO WOMAN—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
46	46	46	★	LET ME DO ANYTHING IT TAKES (To Stay With You)—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
47	47	47	★	HELP ME BE A REASON (Of Your Light Don't Shine)—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
48	48	48	★	LIVE FIRST TIME THROUGH—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
49	49	49	★	ANNE'S SONG—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
50	50	50	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
51	51	51	★	AFTER THE FIRE IS GONE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
52	52	52	★	THE MAN THAT TURNED MY MAMA ON—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
53	53	53	★	GOOD OLD FASHIONED COUNTRY LOVE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
54	54	54	★	I HONESTLY LOVE YOU—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
55	55	55	★	TALK TALK—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
56	56	56	★	TEN COMMANDMENTS OF LOVE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
57	57	57	★	FINE FINE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
58	58	58	★	COME ON IN AND LET ME LOVE YOU—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
59	59	59	★	THE GREAT OUTSIDE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
60	60	60	★	IN MY LITTLE CORNER OF THE WORLD—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
61	61	61	★	MY CRASH—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
62	62	62	★	HARLAN COUNTY—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
63	63	63	★	I'M RAVING YOUR BABY—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
64	64	64	★	MISSISSIPPI COUNTRY—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
65	65	65	★	WILLOWOOD—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
66	66	66	★	BONNY FINE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
67	67	67	★	DON'T LET (That Sweet Old Lady Of Mine)—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
68	68	68	★	SUNSHINE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
69	69	69	★	FAMILY—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
70	70	70	★	FAIRYTALE—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
71	71	71	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
72	72	72	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
73	73	73	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
74	74	74	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
75	75	75	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
76	76	76	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
77	77	77	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
78	78	78	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
79	79	79	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
80	80	80	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
81	81	81	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
82	82	82	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
83	83	83	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
84	84	84	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
85	85	85	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
86	86	86	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
87	87	87	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
88	88	88	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
89	89	89	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
90	90	90	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
91	91	91	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
92	92	92	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
93	93	93	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
94	94	94	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
95	95	95	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
96	96	96	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
97	97	97	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
98	98	98	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
99	99	99	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)
100	100	100	★	THEY TOLD YOU AND ME—Sonny Jeter (R. Robinson, RCA 9313) (Continental, BMG)

## 4 Generations Of Speers Sing At Gospel Fest

LAWRENCEBURG, Tenn.—The first annual Speer Homecoming Gospel concert was held here last week, with four generations of the family represented.

Brook and Ben Speer were joined by their sisters, Rosa Nell Powell and Mary Tom Reid, and their families, for several hours of Gospel Music along with the Jake Hess Show. John T. Benson, president of the Heartwarming Records, presented the occasion to present the Speers a plaque honoring them for selling over a half million discs since they started with the label five years ago. They also were cited for their contribution to Gospel Music.

The two sisters were members of the group prior to their marriages. Joined by older-timer Homcoming, they sang from the old conventional-style songbooks in an authentic presentation from the past. The family performed a rendition of Dad Speer's 1937 tune, "I Never Shall Forget The Day."

The event was labeled so successful that future Homecomings are planned. Brock Speer currently is president of the Gospel Music Association. The fourth generation was represented by Alicia Powell, age five months.

## Statesmen Sell Songs

KANSAS CITY—The Lillenas Publishing Co. headquartered here has acquired the catalogs of Faith Mason and J.M. Henson from the Statesmen Group of Atlanta.

The Faith catalog contains a number of standard tunes such as "Sorrow, I Must Know You," "I Don't Need To Lie Underneath," "Thy Different Now."

The extensive Henson catalog was developed by the late J.H. Henson, who personally contributed more than 10,000 songs during his lifetime.

All publishing and distribution of music will be handled from here. Moses Lister of Tampa, Fla., who has been associated with Lillenas for several years, will serve as director of publications, along with Bob Stringfield. However, his activities will deal basically with the aspects, serving as advisor-consultant and contributing arranger.

## Holland Agency Into Nashville CMA Structure

NASHVILLE—The Wes Holland Talent Agency has opened its headquarters in the new Country Music Assn. Building.

Holland, who had been a part-time booker in Burlington, Vt. for the past 15 years, now is in operation on a full-time basis.

Already signed to the agency are such country acts as Rusty Adams, Nancy Dee, Del Wood, Gene Wilbur, Dianne McCall, Sherri Pond, Barry Sadler, Dick Shuey, Frank Myers, Joanna Nell, and the Mueller Brothers. Sadler was the winner of the Green Breeze "was a hit during the war in Vietnam, has relocated here."

Working with Holland are two agents, Jim Jones and Johnny Johnson.

SEPTEMBER 7, 1974 BILLBOARD



ON CBS-TV OCT. 14

# Cash Hosts CMA Awards Show Before Grand Ole Opry Crowd

NASHVILLE—Johnny Cash again will host the Country Music Assn. Awards Show Oct. 14, to be televised by CBS.

The show, before a live audience at the Grand Ole Opry House, is the 8th annual presentation, and again will be sponsored by Kraft Foods.

Awards will be presented in 10 categories of achievement, including

Entertainer of the Year. There also will be an announcement of the newest member of the CMA Hall of Fame.

Admission to the Awards Show is free to CMA members who have purchased tickets to the group's Anniversary Banquet and Show, to be held five days later.

The show will be produced by Joe

Cates Productions of New York, with Cates as executive producer and Walter C. Miller and Chet Haggin as co-producers. Haggin again will write the show. Co-chairmen are Irving Waugh of WSM and Jack Stapp of Tye International.

The winners, which are known only to the accounting firm, are determined by secret vote of the membership.

## Gospel's Dove Awards Nominees Reflect Best In The Business

NASHVILLE—The final nominees for the Gospel Music Assn. Dove Awards have been revealed, with hallooting still to be held to determine the ultimate winners.

These will be announced during the meeting of the GMA during the first week of October here.

In the Best Male Gospel Group category, finalists are: Blackwood Brothers, Imperials, Inspirations, Kingstems and Oak Ridge Boys.

Best Mixed Gospel Group: Andrae Crouch & The Disciples, Bill Gaither Trio, Downings, LeFevres, and Speer Family.

Gospel of the Year: "Because He Lives," "God Gave The Cross," "Greater Is He," "Hallelujah Square," "Let's Just Praise The Lord," "One Day At A Time," "Release Me (From My Sin)," "Ten Thousand Years," "Tearing That City," "When I Wake Up To Sleep No More."

Best Gospel Record Album: "A Father's Prayer," "Alleluia (A Praise Gathering For Believers)," "Big & Live," "Follow The Man With The Cross," "Oak Ridge Boys." Best Male Gospel Vocalist: Duane Allen, James Blackwood Sr., Danny Gaither, Doug Oldham, Jimmy Swaggart.

Best Female Gospel Vocalist: Sue Chesnut Dodge, Anne Downings, Gloria Gaither, Jeanne Johnson, Joy McGuire.

Gospel Songwriter Of The Year: Andrae Crouch, Bill Gaither, Kris Kristofferson, Harold Lane, LeVernie Tripp.

Best Gospel Instrumentalist: Tony Brown, Tommy Fairchild, Nova Lister, Henry Slaughter, Jimmy Swaggart.

### 18TH GET-TOGETHER

## Vocal Quartets Will Flock South For Annual Convention Oct. 1-6

NASHVILLE—The 18th annual National Quartet Convention, one of the major events of the year in gospel music, will be held here Oct. 1-6 at the Municipal Auditorium. The convention will start on Tuesday with an Old Timers' Night. This show will feature the original Sons of Song, the original Sunshine Boys, the LeFevre Trio, the Blackwood Brothers and the Speer Family, and former members of the group.

Don Butler, master of ceremonies, will appear with the Sons of Song: J.D. Sumner, director of the convention, will appear with both the Sunshine Boys and the Blackwood Brothers; Jackie Marshall also will appear with the Blackwood Brothers; and Eva Mae, Alphonso and Urtis Speer will perform. Mary Tom and

Ron Nell Speer will sing with the Speer Family.

Invitations have been extended to virtually all professional groups in gospel music to appear at the convention, which has been held here for the past few years after a long tenure in Memphis.

Groups already contracted to appear are: Hovie Lister and the Statesmen; The Four Brothers; Downings; Blackwood Brothers; Oak Ridge Boys; Jerry and the Singing Gofkeys; Happy Goodman Family; J.D. Sumner and the Stamps; LeFevre Trio; The LeFevres; the Sunliters; Kingstems; John Matthews Family; Jack Hess Sound; Segro Brothers and Naomi; London Parris and the Apostles; Courters; LeFevres; Speer Family; Blue Ridge

Bob Benson Jr., Bob Benson Sr., Don Butler, George Richey.

Best Graphic Layout and Design of a Gospel Record Album: Bill Barnes, Ken Harding, Charles Hooper, Bob McConnell (2).

Best Gospel Record Album Cover Photo or Cover Art: Mike Borum, Bill Grinn (2), Slick Lawson, Hope Powell.

## Schools to Ballparks, Rambos Sing For Everyone

NASHVILLE—One year after forming the Rambo Evangelistic Assn., the Rambos have performed at almost every conceivable kind of concert.

The Rambos, long an established act in Gospel music, have been "channeling all energies toward the ministry" of the music.

Beginning at a small church in Huntsville, Ala., the group made from 14 to 18 appearances each month. They visited churches, hall-fills, fair auditoriums, camp meetings, retreats, quartet conventions, radio and television stations, school houses and amphitheatres.

"The first year back on the road has not been easy," says Buck Rambo. "It has been difficult to go into many phases of the music business at once."

The group began booking itself shortly after returning to the road, but were joined last September by Bill Murray, who now handles that phase of the operation.

Dottie Rambo is considered one of the leading writers in the business.

She feels that the inspiration for writing her songs is part of her ministry. The third member of the group is Jerry daughter, Reba, a multi-talented young lady.

## Dewey, Gospeler, Signs With SESAC

NASHVILLE — SESAC has added another "name" gospel writer and publisher to its growing organization here.

Lavoy Dewey and Dewey Music, Ltd., have been signed by the performing rights organization according to Jim Black, gospel music coordinator here.

Dewey has written a number of leading gospel songs, including "Heaven's Sounding Sweetest All the Time" and "Because of Yesterday," which is about to be released by Connie Smith on Columbia.

Dewey also is manager of his own family gospel singing group, the Singing Deweys, who work out of this city.

Billboard

# Hot Country LPs

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\* Star Performer—LP's registering proportionate upward progress this week.

Chart

Weeks on Chart

TITLE—Artist (Label & Number) (Distributing Label)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Label & Number) (Distributing Label)
1	1	7	BACK HOME AGAIN—John Denver, RCA #PL 0548
2	2	6	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA #PL 0406
3	3	9	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, RCA #K 427
4	13	1	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, RCA #11
5	6	7	BEHIND CLOSED DOORS—Charlie Rich, Epic Rec. 22744 (Columbia)
6	5	12	GREATEST HITS VOL. II—Loretta Lynn, RCA #20
7	9	9	GOOD 'N' COUNTRY—Marty Robbins, RCA #K 420
★	14	24	SPOOKS & SHAKES—Jim Stafford, RCA #K 0941
9	10	21	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32542
10	7	26	THERE WONT BE ANYMORE—Charlie Rich, RCA #PL 0432
★	15	12	COUNTRY BUMPIN'—Cal Smith, RCA #24
12	8	25	VERY SPECIAL LOVE—Sonos—Charlie Rich, Epic Rec. 20231 (Columbia)
★	18	14	PURE LOVE—Ronnelle Milagro, RCA #PL 0500
14	16	5	COUNTRY HAM—Jerry Clower, RCA #K 417
15	12	10	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, RCA #K 0944
16	13	8	YO FIGHT THE WORLD—Jim Reeves, RCA #PL 0137
17	20	8	WHISPERING—Bill Anderson, RCA #16
★	24	5	ONE DAY AT A TIME—Marjorie Sellers, WGS 442 (PVP)
19	19	19	THIS TIME—Wayne Jennings, RCA #PL 0520
20	22	11	HUB IT UP—Billy Crash Crockett, RCA #K 0939
★	21	14	THE BEST OF CHARLIE RICH—Charlie Rich KC 32533 (Columbia)
23	34	2	COUNTRY IS—Tom, MCA 10000 (Monument)
23	9	9	COUNTRY FELLOW—Charley Pride, RCA #PL 0534
24	17	10	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PE 28314 (Columbia)
★	40	2	COUNTRY—Anne Murray, Capitol ST 11254
26	23	9	ROBBY BOOGITY—Ray Stevens, Sanyas 84 600 (Cherry/Jones)
27	35	12	HE BE THERE—Olivia Newton-John, RCA #K 388
28	27	10	MAKES KERSHAW'S DOY—Doug Kershaw, Mercury 85 0720
29	31	4	AN ALLEGORY—Floyd Kamanis, RCA #PL 0941
30	25	6	STOMP THEM GRAPES—Mel Tillis, RCA #K 495
31	32	4	HEY THERE GIRL—David Rogers, Mercury 85 7246
32	33	3	HIS SONGS—Gordon Jones, RCA #PL 0432
33	37	12	HOUSTON (I'm Gonna) To See You—Glen Campbell, Capitol ST 11253
34	28	11	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA 124732
★	—	1	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
★	36	8	JAMME PRUETT—RCA #K 388
★	37	8	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA #PL 0572
★	—	1	GREATEST HITS—Ray Stevens, Sanyas 84 6004 (Cherry/Jones)
★	43	8	THE VERY BEST OF DON GIBSON—Hickory HOGS-022 (Mercury)
★	—	1	I JUST STARTED HATIN'—CHEATIN' SONGS—Tommy Randy, RCA 10085
41	47	4	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32560
42	45	8	TWO WAY STREET—Mel Street, GRT 0047 (Cherry/Jones)
43	35	5	THAT'S YOU AND ME—Hank Snow, RCA #PL 0608
44	2	8	SUPER CONNIE CATO—Connie Cato, Capitol ST 11232
45	41	7	THIS IS BRIAN COLLINS—ABC-Des 085 0017
46	9	3	ROCKIN'—CROSS THE COUNTRY—Earl Scruggs Revue, Columbia KC 32543
47	50	2	HOW—Connie Smith, RCA #047
48	30	10	I-40 COUNTRY—Jerry Lee Lewis, Mercury 85084 (110) (Monument)
49	39	7	SEXY LADY—Freddy Walker, RCA 32566
50	—	1	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307

headquartered in Cincinnati, plus a spotlight on the Parade of Stars show on Saturday night. The talent contest is under the direction of Sonny Simmons.

During the convention, many of the industry related businesses will sponsor either luncheons or a breakfast for the business people. Sponsoring firms this year are SESAC, Heartwarming Records, Word

Records, Blackwood Evangelistic Association, and the Disk Jockey Appreciation Breakfast, hosted by the National Quartet Convention. All gospel disk jockeys who pre-register will be guests.

An estimated 25,000-30,000 tickets will be sold for the event, either in block sale or on an individual basis. Block sale with preferred seats are sold for \$36.





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**"If I Miss You Again Tonight"**  
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Charlie Black  
Marianne Mareno

Management By  
The Jim Halsey Co.  
Tulsa, Oklahoma

# Word Expansion Worldwide In Religious And Pop As Well

By EARL PAIGE

WACO, Tex.—The agreement signed by ABC to purchase Word, Inc. here comes at a time when the nearly 25-year-old firm is expanding in several ways. Founded by Jarral McCracken and Marvin Norcross, the company is firmly rooted here in a large facility.

But most sessions are in Los Angeles or Nashville and also in remote places such as Maple Falls, Washington. The partnership with Ralph Carmichael and his Light Records and Lexicon Music publishing firm spreads to Woodland Hills, California. Rodehaver Co., a giant publishing house in Winona Lake, Indiana, is another important offshoot. Then Canaan and Canaanland Publishing, the Southern gospel empire developed by Norcross, links up with Nashville in a vital way. But just recently the growth of the Myrrh contemporary gospel line has expanded Word, Inc. even further. This has led to the distribution pact with Good News Records, another Los Angeles firm, and developers of "Love Song," one of the hottest-selling religious-oriented albums of all time, Word people claim.

Probably the milestone stage that started Word, Inc., to the larger secular or pop market outside the Christian bookstore field was the 1972 formation of Myrrh when Word, Inc. was already grossing \$11 million. Up until then, McCracken had already expanded to record clubs, acquired Sacred Records, a major competitor, developed the paraimusic with Carmichael and Norcross, and had been in the secular word and Canaan as labels. Word was sacred rather than gospel and has included pop names for years such as Anita Bryant, Dale Gribble, Earl Sweatshirt, Boone Family, Jim Roberts and Norma Zimmer (the Lawrence Welk show) and Wayne Newton. Canaan, which many point to as a most profitable division, is a leader in its gospel field with such acts as Happy Goodman, Blue Ridge Quartet, Florida Boys, Thrasher Brothers, LeFevre and many more. But it has been Myrrh and the direction of such people as music director Kurt Kaiser and A&R chief Billy Ray Hearn that has catapulted Word, Inc. into the major music scene.

Two areas are significant. Myrrh has moved into truly pop music via affiliations such as with Good News Records. It is also important in the development of acts such as Barry McGuire. The previous move to straight country via Myrrh is now heightened by the signing of Ray Price.

Myrrh is also into black gospel now. McGuire, of course has a long history in rock 'n' roll and works with Larry Knechtel, former keyboard player with Bread and a Los Angeles session man. Knechtel has this neat farm up in Washington state and has rented a mobile studio for the new album.

The movement into black gospel has several facets. Word itself as a label has such acts as Willie Dorsey and the Ladies of Song. These are traditional gospel acts and there is a distinct difference in presentation and style from the new black gospel acts on Myrrh such as Beautiful Zion Choir and Eddie Robinson. Now, Myrrh has just signed Henry Jackson formerly on the Gospel Time With State subsidiary label. As dramatic evidence of Myrrh's move into

black gospel, promotion chief Darrell Harris was a speaker at the Gospel Music Workshop of America convention in Cleveland Aug. 17-23. Word, Inc. had involvement in this dynamic organization.

Los Angeles based Good News Records headed by Fred Pino developed Love Song, a five-man group whose LP "Love Song" set some kind of sales record in religious music. It was, for example, the first straight-out religious-oriented item that Licorice Pizza, the West Coast chain, ever promoted heavily. Oddly enough, Love Song is breaking up at the peak of its success, at least so Hearn and Carmichael and others have indicated. Good News will still record Chuck Girard, the lead voice of Love Song, and there will be a solo LP soon. Love Song as a group, just grew out of touring.

Equally exciting for Myrrh people is Second Chapter of Acts, a new group signed on Myrrh that has toured with McGuire. The pop direction of Word, Inc. product is completely understandable when it's considered that acts like Eddie Robinson are arranged and produced on record by Word, Inc. who happens to have been involved for so long with great Motown hits. Knechtel of course is another indication of this. Michael Omatian is involved in a new McGuire LP and Omatian again is a veteran production and keyboard man who has worked with almost all of the top rock acts recording in Los Angeles.

With Barry McGuire, Myrrh aimed directly at the rock market, advertising the product in Rolling Stone and Zoo World and getting significant progressive radio play. McGuire, of course, was lead vocalist with the Christy Minstrels, writer of hits such as "Green, Green," scored with his own hit, "Eve of Destruction," and ultimately had the lead in the Broadway production of "Hair." Then he was converted to

Christ and then came the LP "Seeds" and then came McGuire's whole thing with Myrrh.

McGuire has a major part in bringing in Second Chapter of Acts, a group with a new Myrrh single, "I'll Make It," that comes out of the Costa Mesa Calvary Chapel. McGuire and Second Chapter of Acts together, Second Chapter of Acts scored with a near pop success, "Easter Song," that received wide MOR airplay on WCCO and WSM type stations before the seasonality of it made the record fade. It's described as baroque-like with much use of Moog and other baroqueish effects.

The signing of Ray Price, who happens to reside in Texas and record in Los Angeles, points up Myrrh's continuing pure pop direction. Hearn believes Wanda Jackson has recorded straight country albums on Myrrh too. Price's first LP was written by Jim Weatherly, writer of hits such as "You're the Best Thing That Ever Happened to Me." A gospel LP by Price is planned too.

Always from the A&R standpoint, Word, Inc. is not trying to depart too far in terms of content of religious-oriented product but is rather trying to update the quality and style of its music and make it contemporary. Also, the firm wants to provide the opportunity for a total expression by artists in areas outside religious product.

## Gaithers Hit Road

ALEXANDRIA, Ind.—The fall schedule of the famed Bill Gaither Trio will take the family, along with Henry and Hazel Slaughter, into 18 states from Oklahoma to New York.

The concert season for the group will coincide with the release of two new albums, and a book, "Along with Live at Easter," written by Gloria Gaither.

The Triangle label will be the innovative recording arm for the music published by Triune and Trigon.

Among the artists featured on Triangle are Cynthia Clawson, Jeannell Badry, The Centurymen and the Spring Street Singers.

Triune and Trigon Music will release numerous choral and solo collections including "Heavenly Sunlight," featuring the choral arrangements from the nationally syndicated television series, "Spring Street U.S.A." In addition, a specially commissioned choral collection will be released in early autumn containing music by such composers as Eugene Butler, Bob Burroughs, Mary E. Caldwell, Evelyn Stinner, Amin Lovelace, Kent Newbury, Robert Wetzel and Carleton Young.

Officers of the newly announced companies are: Buryl Red, president; Evelyn Raymer, vice president and general manager; Hayden Connor, treasurer, and Don Hinshaw, secretary. Jim Breeden will be director of promotion and marketing. Offices will be located a few blocks from Music Row.

## Billboard Special Survey for Week Ending 9/7/78

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THE WEEK LAST REPORTED	LAST WEEK LAST REPORTED	WEEK LAST REPORTED	TITLE, Artist, Label & Number
1	1	26	HAROLD SIMPSON MAJESTICS John Cleveland Presents-Lent, Help Me to Hold Out, Sanyo MC 14319
2	3	30	ANDREW CROUCH & OSCIPLES Live in Carnegie Hall, Light 13 582 (West/Gothland)
3	2	40	ARETHA FRANKLIN Savoy, Atlantic 302 2-996
4	8	17	REVEREND M. LEO DANIELS The Real Thing, Sanyo MC 14321
5	7	26	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHORUS I Just Want to Change My Name, Sanyo MC 14322
6	11	17	REVEREND M. LEO DANIELS I Just Want to Change My Name, Sanyo MC 14322
7	5	40	SENSATIONAL NIGHTINGALES I Just Want to Change My Name, Sanyo MC 14322
8	4	17	JAMES CLEVELAND I Just Want to Change My Name, Sanyo MC 14322
9	6	36	PILGRIM JUBILEE SINGERS I Just Want to Change My Name, Sanyo MC 14322
10	15	40	REVEREND M. LEO DANIELS I Just Want to Change My Name, Sanyo MC 14322
11	14	44	JAMES CLEVELAND I Just Want to Change My Name, Sanyo MC 14322
12	12	44	INEZ ANDREWS I Just Want to Change My Name, Sanyo MC 14322
13	10	30	SHIRLEY CAGAN I Just Want to Change My Name, Sanyo MC 14322
14	17	17	BREATH ALLEN GROUP I Just Want to Change My Name, Sanyo MC 14322
15	26	5	ANDREW CROUCH & OSCIPLES I Just Want to Change My Name, Sanyo MC 14322
16	9	40	DIKE WILKINSON I Just Want to Change My Name, Sanyo MC 14322
17	20	21	REVEREND MACCO WOODS AND CHRISTIAN TABERNACLE I Just Want to Change My Name, Sanyo MC 14322
18	23	17	THE GOSPEL SONG OF SAM COOKE WITH THE SOUL STARRERS I Just Want to Change My Name, Sanyo MC 14322
19	26	19	THE PEOPLE'S CHOIR OF OPERATION PUSH I Just Want to Change My Name, Sanyo MC 14322
20	28	36	BILLY PRESTON I Just Want to Change My Name, Sanyo MC 14322
21	30	5	REVEREND C. FRANKLIN I Just Want to Change My Name, Sanyo MC 14322
22	29	13	ANDREW CROUCH & OSCIPLES I Just Want to Change My Name, Sanyo MC 14322
23	16	17	THE GOSPEL SONG OF SAM COOKE WITH THE SOUL STARRERS I Just Want to Change My Name, Sanyo MC 14322
24	33	5	REVEREND ISAC DOUGLAS WITH THE JOINTEN ENSEMBLE I Just Want to Change My Name, Sanyo MC 14322
25	21	17	SWANEE QUINTEY I Just Want to Change My Name, Sanyo MC 14322
26	23	17	BROOKLYN ALLSTARS I Just Want to Change My Name, Sanyo MC 14322
27	24	17	JOHN SOUTHERLANDERS I Just Want to Change My Name, Sanyo MC 14322
28	25	17	SOUL STARRERS I Just Want to Change My Name, Sanyo MC 14322
29	31	36	DOLores BARRETT & BARRETT SISTERS I Just Want to Change My Name, Sanyo MC 14322
30	35	5	SHIRLEY CAGAN WITH CAGAN SINGERS & THE WHITE ROCK I Just Want to Change My Name, Sanyo MC 14322
31	36	5	SHIRLEY CAGAN WITH CAGAN SINGERS & THE WHITE ROCK I Just Want to Change My Name, Sanyo MC 14322
32	-	1	JAMES CLEVELAND I Just Want to Change My Name, Sanyo MC 14322
33	34	5	JAMES CLEVELAND I Just Want to Change My Name, Sanyo MC 14322
34	-	1	SWANEE QUINTEY I Just Want to Change My Name, Sanyo MC 14322
35	-	1	SAM COOKE WITH THE SOUL STARRERS I Just Want to Change My Name, Sanyo MC 14322

## Connor, Red Team Up With Three New Religious Firms

NASHVILLE—Frank H. Connor, president of the Carl Fischer Co., and Buryl Red, head of BR Productions, have announced a joint formation of three companies in the religious field: Triune Music Inc., Triangle Records, and Trigon Music, Inc.

Red is known to both music educators and church musicians as a leading composer, arranger and conductor. He currently is music consultant to the Radio and Television Commission of the Southern Baptist Convention, and is director of the 100 member male chorus, the Centurymen. Red also serves as music consultant to Holt, Rinehart and Winston, well-known publishers of educational materials.

In the recording field, Red has produced more than 300 albums. He has written for all three major television networks, and his music has been published worldwide.

All three new companies will be based here. Triune Music will publish gospel, gospel-rock, and contemporary sacred music for youth and adults, including youth musicals and commissioned works. The Trigon Music label will feature traditional and secular music suitable for school

## Car Quadrasonic Booming In International Markets

By EARL PAIGE

LOS ANGELES—Quadrasonic car stereo is going so well in certain international markets that distributors are claiming units for 4-channel units; in some cases dramatic growth is being claimed.

Leading manufacturers involved in world markets are reporting a growing volume for 4-channel units; in some cases dramatic growth is being claimed.

Companies involved include Clarion, of course, which has recently stepped up its whole marketing program with the development of phasing out the Muntz name and building it as Clarion (Billboard, June 8).

There are others such as Motorola, which has important joint venture facilities in Japan, the U.K. and Italy. Automatic Radio is yet another, with six operations around the globe.

Tracking worldwide trends in car stereo and in quadrasonic particularly is a fascinating job, according to Walter P. Semonoff, president, Automatic Radio International, a subsidiary of the long-established Melrose, Mass. manufacturer. With Zetec seven years before joining Automatic Radio 10 years ago, Semonoff says that quad is indeed selling at a fast rate in Southeast Asia. He will not disclose actual unit volume because of intense proprietary reasons, but offers several other factors.

First of all, it is not uncommon for Southeast Asia—if not wider areas of Asia—to jump on something new very quickly. Automatic Radio recently introduced a capacitive discharge electronic ignition system and was delighted to learn that distributors in Southeast Asia ordered units immediately.

"If something breaks in America and looks good, it will take off in Asia," Semonoff says. Another factor, at least in Asia, is that discrete is moving best. Automatic Radio does offer two matrix models at substantially lower prices, but Semonoff says customers want the "real" Automatic Radio's QME 3445 lists for \$134.95 and plays discrete as well as

ordinary 2-channel cartridges. It has many deluxe features but does not have radio.

The matrix models are SPC 5002 at \$89.50 with straight 8 and SPE 5004 at \$142.95 with FM stereo. They each have extra speaker wires and synthesize 4-channel from 2-channel tapes but will not play discrete 4-channel tapes.

Semonoff says if FM stereo is added to say the QME 2445, or any discrete player, it would increase the list price around \$200. Yet another factor about world market quad car stereo is that you can't pinpoint your demographics as easily as in America. "A coolie can spend as much for car stereo as the man who can afford to buy 10 units," says Semonoff. "I've seen wires in Singapore, Malaysia, Thailand and Vietnam take the units out of the car and use them in the home. The market is really spread all over, it's not males 18-34 or something like in the U.S."

(Continued on page 42)



## New Quality Control Introduced by Aiko

## Tape 'Surgeons' Catering to 300 N.Y. Retailers

## 1,600 Franchises Canceled by TEAC

By ANNE DUSTON

CHICAGO—Aiko Corp. has introduced an intensive quality control system for every unit manufactured, in an effort to upgrade its image as a manufacturer of quality cassette product.

Aiko Corp., formerly Aiko America owned by Aiko Japan, was bought this spring by private investors in South America who are mounting an aggressive program to recapture the cassette market and build toward a national image. Already initiated are new front office personnel, and a new network of national independent sales reps. Also planned is a national trade and consumer advertising campaign for this spring, according to Frank Dokil, who joined Aiko July 1 as national advertising and public relations manager.

With the philosophy of "nothing else to buy," Aiko is including batteries and other accessories such as headphones, wireless mikes, telephone pickups, and earphones, with the 17 portable and home systems available.

## Young Goldwater Speaker At Chicago Video Seminar

CHICAGO—Rep. Barry M. Goldwater Jr. (R-Calif.), a leader in legislation to alleviate unfair government competition with the audio/visual industry, will be guest speaker at the second annual Midwest Seminar on Videotape & Film, Sept. 20-21 at the Marriott Motor Hotel near O'Hare Airport.

An added feature is a "Software Phantasmagoria" with leading Midwest producers showing and discussing their recent productions on videotape, 16mm or Super 8mm film.

Other speakers and their topics already include Delbert Black, regional director, American Revolution Bicentennial Administration, Chicago, on "audiovisuals and the Bicentennial"; William Hadden, vice chairman and technical director, Calvin Communications, Kansas City, and Leonard Coleman, regional sales manager, Eastman

Kodak, Chicago, both on "state of the art film"; Morton Dubin, board chairman, Videotape Production Assn., New York, and Robert Pfannkuch, vice president, Bell & Howell, Chicago, both on "state of the art videotape"; Wilton Holt, vice president and creative director, Motion Picture & TV Research Center, Hollywood, on "state of the art, intermixtures"; Charles Cyberski, operations manager, KDU/B-TV, Duquesne, Pa., on "leading production on Super 8"; and Carlton Winkler, production consultant, Imero Fiorentino Associates, New York, on "production techniques."

Advance registration is \$50 before Sept. 10, to P.O. Box 11576, Chicago 60611, or \$60 after that date and at the door. Co-sponsors of the second seminar include Chicago Unlimited, Chicago Film Council, Chicago TV Guild, Information Film Producers of America and the Society of Motion Picture & TV Engineers.

A father policy includes making the product as attractive as possible to dealers through co-op advertising, competitive pricing and a generous profit margin, Dokil says.

• Continued from page 1

Lat Ad Advertising, Cranford, N.J., the duo came up with the key factor that broke in the annual \$581 million pre-recorded tape market for counts more than 10 percent of sales.

With the knowledge that most tape warranties rarely extended for more than 30 days after purchase (though some chains have a policy up to a year for steady customers), they figured they were in the business.

Approaching independent operators instead of the large chains, they got the smaller stores to take a supply of envelopes which were made available to their customers. The store got a quarter, consumers paid \$1 plus postage (10 cents for cassette, 18 cents for cartridge), and got the repaired tape back postpaid.

Among the problems the operation ran into was mainly time. Hoping to keep within five working days (Continued on page 42)

## PHILIPS' TOKYO PREVIEW

## New Videodisk Impressive

By HIDEO EGUCHI

TOKYO—Leading video industry executives were "visibly left speechless" by the outstanding qualities, features and possibilities of the Philips optical videodisk system. World premiere of the NTSC standard VLP player with stereo sound was held in Japan Aug. 19-27.

Several Japanese manufacturers will become licensees within the next few months, reports Rudi Bom, general manager of the VLP project at Philips, Eindhoven, in an exclusive interview.

(He left for the U.S. Aug. 26 to lay groundwork for anticipated fall showings to be coordinated by Bob Cavanaugh, North American Philips vice president, corporate development.)

"Our previously announced target of late 1975 and early 1976 for commencing production and marketing respectively," he notes, "is realizable for the VLP equipment demonstrated here (in Tokyo) Aug. 19-22

NEW YORK—In a determined move to correct what it considers Fair Trade abuses by some dealers, TEAC Corp. has canceled its approximately 1,600 dealer franchises and is in process of refinancing a smaller number. Changover date was Sept. 1.

Calling it "a new dealer-consumer oriented" franchise," president George DeRado explains that some dealers just didn't understand their highly complicated product. "Our former franchise agreement did not spell out the kind of participation with the dealer that we intended."

Tied in to the refinancing is a \$1 million training program intended to show TEAC's new "emphasis on education" for their 17 rep firms, dealers and consumers.

He emphasizes that the new franchise agreements are not meant as "policing" efforts, and that no legal action is being considered. In New York and New Jersey, both Fair

Trade states, dealers are being asked to sign two separate agreements. The first is a separate agreement between TEAC and the dealer; the second is a manufacturer dealer Fair Trade agreement.

At the same time, DeRado announced (Continued on page 41)

## Dokorder Move Aids Expansion

INDIANAPOLIS, Calif.—Dokorder, Inc., manufacturer of diversified hi-fi product lines, has relocated corporate headquarters to 5430 Rosecrans Ave., here, adding 19,000 square feet to its operations.

In announcing the move, president Hiram Oye said the new facilities "will enable Dokorder to expand our operations in quality control, production, service and inventory to meet the market demand for our products."



N.Y. Philips photo  
PHILIPS VIDEODISK—NTSC version of laser-operated VLP was shown in Japan.

SEPTEMBER 7, 1974, BILLBOARD

## Ampex Survey Goes To 785 Tape Buyers

ELK GROVE VILLAGE, Ill.—Aimed at further broadening its Shopper's Service, the Ampex Music Division (AMD) has mailed a survey to 785 open reel tape enthusiasts. As explained by Thomas F. Davis,

AMD general manager and Ampex vice president, the firm is seeking to further define and classify the buying habits of known owners of open-reel tape decks. As an inducement to participate, those in the sample group completing the three-page survey are offered \$1 toward a tape purchase from the Shopper's Service catalog.

Begin in 1971, the informal service is used by AMD to make its tape catalog available to prospective buyers without obligation. Currently, more than 300,000 shoppers receive the latest Ampex tape news.

"We've already found that open reel buyers are the most loyal shoppers," Davis notes. "We anticipate that their answers will show they shop heavily at retail, but that availability is poor."

He expects the questionnaire to disclose the best markets to hit buyers of reel-to-reel tape albums, with the Shopper's Service now advertised through direct mail and on-line.

(Continued on page 43)

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CASSETTE PRINTER—Sony CFP-13 is new 3-slave duplicator.

## Update From Asia

By HIDEO EGUCHI

TOKYO—CBS/Sony's Shizuoka Plant has been established as a separate manufacturing entity with a capitalization of 480 million yen (\$1.6 million), as of Aug. 21. Although the new corporation is called CBS/Sony Records, the plant will continue to produce pre-recorded music tapes and undertake custom printing besides pressing LP disks. Pre-recorded music tape production capacity is 350,000 reels per month. The blank loaded tape is being manufactured at Sony's Sendai Plant. The new corporation is headed by Norio Ohga, president of CBS/Sony. ... Export of the model MN-3001 dual 51/2-stage BBD developed for audio equipment by Matsushita Electronics Corp. is planned. This bucket brigade device offers a maximum delay time of 25.6/1000 sec. (\$12/1000 sec. by connecting two in series). Said to have been developed from the manufacturer's improved silicon-gate technology, it has several applications other than its use as a compact, shock proof reverberation unit or "echo machine." For open-reel master machine, the model OP-10, and a unit dubbed CFP-04 accommodating four slave cassettes but no master. Also, the Sony MY-710 8-channel mixer was marketed in Japan Aug. 21 at 188,000 yen or about \$390 list price. Sony and Toshiba jointly announced Aug. 23 that they would start marketing their respective versions of the "Vcord" half-inch cassette VTR in Japan Sept. 17. Initial

monthly production (1,000 units by Sony, 500 by Toshiba) appears to rule out exports for the time being. ... BSR is planning to manufacture automatic record changers in Japan, industry sources say. ... The Victor Co. of Japan (JVC/Nivico) has developed a video tape pattern checker. ... Hitachi has suddenly decided not to participate in the '74 Japan Electronics Show, scheduled for Sept. 18-24 at the Tokyo International Trade Fair grounds. ... Fifteen manufacturers will represent the Republic of Korea at the '74 JES. ... Most of the stereo component systems in vogue here today are not equipped with a CD-demodulator, Shibata stylus and other parts for playing discrete quadradisks.

## Electro-Brand Adds Cassette Recorder Unit

CHICAGO—A stereo cassette play and record feature is being added to a compact stereo 8-track player, stereo radio and phonograph unit by Electro-Brand for introduction at the Winter Consumer Electronic Show in January, Dick Etelson, executive vice-president, reports.

The unit will allow recording onto the cassette from any of the other three modes, and is planned to retail in the \$200-\$300 range, depending on additional features and speakers, Etelson says.

"With more prerecorded stereo cassettes available, we are seeing more and more sales in stereo cassette auto unit. We feel this new unit is a natural extension of that market, and will be a big item in 1975," Etelson says.

Electro-Brand just introduced the model 6536 promotional 8-track, with AM/FM/EM and built-in changer, featuring a military look and listing at \$99.95.

Also introduced is the step-up model 6580 with speaker matrix, and packaged with four speakers, headphone and demonstration stereo tape, at \$199.95.

"There is a demand for packaged systems from the furniture and jewelry trade which don't make a separate audio department, but want packaged units for featured

(Continued on page 43)

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## Rep Rap

F.S.Q. in California, reps for anyone else owning and driving automobiles), can special order letters on their license plates and Jack A. Berman almost went for the information because they are central to his selling philosophy. Berman, head of the Jack Berman Co. in Inglewood and a leader in Electronic Representatives Area (ERA) consumer electronics selling seminars, calls it "Friendly, Silent, Questioning, Store."

Though California is mostly devoid of dealerships and therefore has elevator rides, Berman uses them to make his point: "If you're on an elevator and merely look at someone with what I call an expecting stare," says Berman, "you can't imagine the pressure that builds to make at least some kind of response. This same pressure works in asking for the order."

Actually, Berman's California slide heads "JAB ERA" (the special letters cost \$25 but goes to charity). Jack is presently preparing some books on body language, an activity he really is getting into. He was also just in Detroit speaking at an audio buyers seminar for the Michigan ERA (Billboard, Aug. 31).

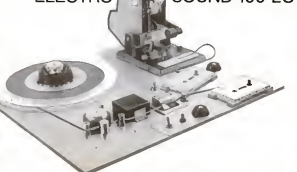
Still another area central to the Jack Berman success in 20 years of rep activity is the fact that from the inception he has had a personal relations service, he points out. In an interview recently with Billboard special issues editor Ed

Dual cassette winder with an automatic tapesplicer; no competition at its price.

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## Car Stereo

### Custom In-Dash Unit Gets Good Action For Pa. Dealer

HARRISBURG, Pa. With the ever-increasing number of cars and trucks geared for sound, Lou Zaydon has set up a new stereo unit at his Harrisburg Radio Lab store here to cash in on sales of auto stereo tape and radio systems.

With the prospective car sound buyer no longer finding it necessary to "bolt-on" an extra piece of cumbersome equipment under his dashboard, Zaydon says "we are extremely enthusiastic over the initial response to our new combination 8-track tape and AM/FM stereo unit which 'custom-fits' the buyer's dash, including some cars previously thought to be hopeless as far as in-

dash models were concerned."

Zaydon notes that recommendations for his private-label unit have

been made by many area car dealers to their customers as an alternative to higher-priced factory-installed

tape players. The in-dash unit also relieves the buyer of worrying about someone breaking into his car be-

cause of the lure of an underdash unit, he adds.

To further encourage trade for the store's new car stereo unit, where the emphasis is basically on the 8-track AM/FM model, Zaydon is allowing customers an added allowance off the price for any trade-in with their existing car radio or tape player.

### TEAC Cancels

• Continued from page 39

announces that Bob Steindler, TEAC vice president, sales, for the past year is resigning to set up Steindler Associates in Glen Head, L.I., taking over as TEAC rep in metro New York and northern New Jersey. Says J. Steindler, who had his own Metropolitan Sales Co. in New York for 14 years before joining TEAC, also will be taking on other non-competitive audio lines.

At TEAC, Davé Oren, national sales coordinator, will take over Steindler's duties as sales administrator for all products. Charles Miller, product training manager, takes on the additional title of sales manager for the Accuphase high-end component line marketed by TEAC for Kenwood Labs of Japan.

Steindler joined Billboard in on the massive training program now underway at TEAC headquarters in Montebello, Calif. All 17 rep firms in the U.S. sent a designated "trainer" for an intensive three-and-one-half-day "hands-on" workshop under the guidance of Miller, dealer seminar specialist Bill Caulfield, Larry Phillips and Theo Mayer.

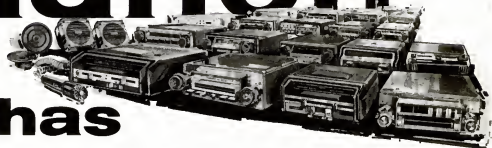
Split into separate groups of eight and nine, they completed regular assignments, quizzes, etc., working with TEAC equipment at all times. "Final exam" was a live recording "pressed" at the nearby Tascam studio. When they return to their individual rep firms this month, they will go into the field to work with dealers.

First assignment will be helping set up approximately 400 TEAC "Creative Centers" now being fabricated in Chicago for delivery to selected dealers by Oct. 1. Basic idea behind the program is to take the "fear" out of tape recorder equipment for both salesmen and consumer.

As Steindler explains, the salesman (or consumer) first sees the 3340S 4-channel recorder with three channels recorded, the fourth blank. He hits channel 1, gets a simple rhythm tune; channel 2, adds background music; channel 3, works in harmony; is handed Mike to record his own sounds on channel 4. All four channels are put through an AX100 control center mixer to a 3300 unit which makes a sound recording, then into a 360S or 450 which makes a cassette that the customer can take home. During the on-site demonstration, a Polaroid visualizer shows the flow of various signals across the recording heads of the different TEAC units.

Behind the entire program is TEAC's basic concern, "We are interested in supporting the dealer so the consumer will also be the beneficiary," DeRado concludes.

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# Philips Videodisk Impressive

Continued from page 39  
certain respects, this could delay our planning. But this is only a small price to pay for achieving one world system for this promising new consumer product."

He believes it will be the new growth product of the electronics and software industries. To achieve this growth situation in the shortest time, Bom realizes the world industry will have to develop the system with the greatest potential.

Using the Philips compact audio-cassette system as an example, be-

lieves active negotiations with all leading manufacturers who have developed optical videodisk systems, such as MCA, Thomson/CSF and Zenith. Main goal is to ensure that all optical disks will be playable on various players, though these may differ in certain respects.

"We are pleased to say that discussions are proceeding extremely well and this gives us reason to be positive in expecting to achieve full agreement on the interchangeability of video disks in the near future," Bom says.

Noting that the standardized videodisk is the key to the software door, the VLP general manager says Philips would play an active role in this field as well, with the Polygram group of companies involved. A member of their management team was on hand for the demonstrations in Japan and for initial talks with members of the Japan Video Assn. and other software industry representatives.

"You may rest assured that an extremely interesting catalog of titles on a wide variety of subjects will be available at the time of introduction," Bom says.

Responding to questions on the initial \$500 price, he says "the obvious superiority of this system more than justifies the somewhat higher initial price that is normally related to an advanced high technology product." He claims the limitations of mechanical systems (such as Teldec) negate their initial price advantage, estimated at about 15 percent.

Similar to the 1972 introduction of RCA's Mag-Tape cartridge system, the VLP was demonstrated previously through leading 19-inch color TV receivers—two Panasonic, two Hitachi and a Sony. The videodisk in the NTSC version spins at 1,800 rpm, versus 1,500 for the PAL type to be marketed in Europe. Picture was termed excellent by most observers, comparing favorably with the two previous video playback systems announced for Japan, the Sanyo videodisk (to be marketed by Taiyo) and the Sony Mavica.

# Tape 'Surgeons' In N. Y.

Continued from page 39

For a repair, the two found that while this held true for the cartridge, the cassettes were more complex and were taking up to two weeks of more. This brought customer complaints for both the dealer and King. So they are now considering a simple postcard alerting the sender to a possible delay.

What really caused the problems, and a temporary setback to expansion plans, was a limited TV campaign on Channel 5 WNEW, with spots on Don Kirschner's "Rock Concert" and a Playboy advertisement. Weinstein notes they were swamped with repairs that they are still digging out from.

Coupled with the fact that first-time customers who use one tape were now sending five, six and seven, he and Lenchner realized they had to take the time to reorganize the home-base operation. They are now in final production of their own machinery fabrication, and should be ready to handle the volume of business that has built up.

Also in the works is an alternate program for dealers, who can get an extra dime by paying for envelopes up front at \$1.15. The customer then

pays \$1.50 for a postpaid envelope, which saves him the trouble of postage, plus the cost of checks or money orders. And the possibility of lost cash in the envelopes is eliminated.

The equipment designed by Lenchner, former Lang Electronics chief engineer, handles all the jobs, with the biggest one due to the new plastic mold rollers in cartridges. Weinstein says up to 65 percent of 8-track returns are due to defective rollers. They have to resurface the posts and replace the plastic units with rubber ones (at 6 cents each) obtained from Roller Corp. of America.

Another problem is the growing number of ultrasonically sealed cartridges replacing the screw-type. It now takes another machine to open the units and re-close them after repairs.

The two plan to expand their current nine-employee staff as business grows and already have had preliminary talks with some major labels to discuss the possibility of absorbing their "headache" repair business.

They are now working with a 60-day guarantee on all repaired tapes, and with a less than 1 percent return going for their King Tape Repair Clinic is on the right track.

# Intl Rise Noted In Car 'Q'

Continued from page 39

"I will say though that price is sharper in Asia than in Europe. People shop more in Asia generally. Also, distribution is evolving much the same as in America with good dealers developing who can stand behind warranties and offer fast service."

Automatic Radio sells into Asia, Europe and hopefully soon into Russia (Billboard, July 20) via import distributors. The company does, however, offer both the one-stop factory name branded items and its new Rally two-step distributor brand. But there is at present no quad model available in the Rally line (it's being worked on).

Modifications are not critical in world market situations. Where there are six-volt automobiles, a simple converter is used. As for changing the language or lithographs on packaging, Semonoff says this has long since passed. American packaging works just as well in Singapore as in Cincinnati.

One dramatic reverse trend in world markets is that in-dash quadronics is virtually a lost cause at this point. Basically the smaller car rule out the in-dash in-dash. Price is yet another no-no in dash-wise.

In fact, Automatic Radio has yet to introduce in-dash quad into its domestic line except for the segmented market approach. That is, in-dash is being offered on a custom basis through Automatic Radio's expeditor new car dealer division, an operation that has been in existence about six years and which is growing. Semonoff claims. He says an in-dash 4-channel system could run as much as \$500 list.

Otherwise, Automatic Radio does offer the in-dash UPX 2354 at \$149.95 in a universal design with swing-away radio dial (the 8-track slot is hidden by the dial if the tape player is idle). A compatible model factory-installed would be \$289 list, Semonoff says. The firm also offers a more deluxe in-dash (OMN 2350) at \$210.95.

Other contrasts in world market car quadronics include speaker selection and installation factors. Semonoff says there is a definite

trend to better grade speakers. Along with this trend is the complete lack of interest in package speakers, i.e., player and speaker combined.

"People want to have the choice of going out to find a 6x9 or round speaker or one of top quality speakers. "As for installation, this is a mixed bag. With Datsun, Fiat, Toyota and smaller cars, there is a trend to a pair of box speakers in the rear and two door-mounted speakers. In larger installations are being seen with the two front speakers under the seat. In the larger cars, the Opel, Mercedes Benz and so on, you will see the 6x9 and 8x7, and basically larger speakers."

Overall, the complete features of units such as Automatic Radio's QM 2445 are what make Semonoff's car quad exciting. Semonoff believes. The unit incorporates such features as four individual amplifier controls, plus a master control, and a fine tuning control for the bands. Semonoff stresses this feature because of the danger in quad of non-alignment. There are tone control, 80-watt (Class B) channels, automatic pushbutton, program repeat button and, finally, 2-4 channel compatibility.

The one outstandingly curious factor in analyzing quadronics car stereo in the world market is the cassette situation. Semonoff claims cassette in cars is taking off surprisingly fast.

He cites ratios such as 5,000 units in 8-track a few years ago versus sales only in the hundreds of units now—while cassette is running in the 5,000 range. This is the kind of action he is claiming in Scandinavia.

Switzerland is running 60/40 in favor of 8-track. It varies from country to country. In the Balkans, right in the backyard of Philips which invented the cassette configuration, 8-track is booming. Semonoff claims.

In the U.K., 8-track is very strong. With all this buildup for cassettes, what about the general absence of a quad cassette? Semonoff says there is no contradiction here. "Let's face it, the cassette has dominated the music business. When and if RCA, Columbia and the other giants produce quadronics cassettes, there will be a market for them in America and in the world market."

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## RepRap

Continued from page 40

Papa, Berman paid tribute to Dottie Furman, head of Furman Associates, Inc.

"Dottie convinced me that the idea of keeping the name Berman in the trades was so that any manufacturer who might open a line to me will know about me. I may not want all the lines that are pitched at me, but at least I have the opportunity of deciding that." It might be noted that Berman Co. was Mr. Furman's first client after she left Harshbarger & Druck to strike out on her own.

Attorney Thomas Ledbetter and C.F.A. James Kane will discuss the legal and tax problems of manufacturers' reps at the Sept. 9 dinner meeting of the Mid-Atlantic Chapter, EDA, at the Presidential Apartments, Philadelphia, program chairman George Sanford announces.

Joseph Thal, president of J. H. Thal Associates, New York, has formed Shul-Beck Sales Co., a new organization that will exclusively distribute Hitachi consumer electronic products in the New York and New Jersey areas. Previously, Hitachi was handled by the Thal firm which also represents other manufacturers. "Hitachi plans for expansion in the coming years require a specialized marketing group," Thal says. The new sales organization will be headquartered at 385 Fifth Avenue, N.Y.

Arnold Wholesale Corporation, Cleveland, has expanded to 40 Ohio counties and added three new salespeople since taking over the distributorship of Sylvania TV and video products. Previously, the firm distributed Zenith for 37 years. WPA's Arnold include L. L. Gaudin, president; Don Cole, vice-president, marketing; and Vern Clausen, vice-president, sales.

Gotham Audio Corp. has added the Magnetophon professional tape recorder, manufactured by AEG-Telefunken Co. of Germany. Gotham is also U.S. and Canada reps for Neumann microphones. Complete service facilities are maintained by the firm through its 741 Washington St., New York 10014 (212) 741-7411, and 1710 N. LaBrea Ave., Hollywood, Calif. 90046 (213) 874-4444, offices.

Ronald J. Goldberg replaces Max Wolfson at the Morris F. Taylor Co., Inc., Silver Spring, Md. 20907 (301) 589-6002, and will cover W. Pa. and W. Va. as district manager.

## Ampex In Poll

Continued from page 40

sumer news media. The survey also is expected to show preferences in music buying by age and income group, as well as brands of tape machines used in the home.

In a survey earlier this year to 1,000 buyers of open reel, cassette and 8-track tapes, Ampex Shopper's Service showed up as a major source of purchases, Davis says. "We don't obligate our buyers to subscribe to any tapes at all," he notes, "but the average return on our mailings is well over three tapes per order, and many are multi-reel specialty items."

Other results of this first survey, which will be coordinated with returns from the current mailing, showed that AMD's own mailing list out-drew consumer advertising efforts. Some 48 percent of those surveyed indicated that AMD prices were lower than other clubs or services. Strong interest also was shown in equipment and accessories offered in the Ampex mail pieces, Davis reports.

## Electro-Brand

Continued from page 40

promotions in the fall of the year," Eitelson explains. Including headphones and demo tape "allows the customer to try out his set right away," he claims.

The W. A. Franklin Sales Corp. adds Magnecraft Electric Co. to its line of electronic components. The firm has been in business over 25 years, covering upstate New York from offices in Syracuse, Rochester and Utica.

Fidelitone's new Needle Replacement & Audio Accessory Guide is now available to distributors and dealers, from John T. Strow, marketing services manager, 207 North Woodstock Lane, Palestine, Ill. 60067.

## 'Q' Disk Cleaner An Ohio Innovation

FAIRLAWN, OHIO — Audio-Technica U.S., Inc. has introduced a record cleaner specifically designed for CD-4 records.

Described as a record cleaning system, model AT6008 includes a foam backed, velvet cleaning unit with a rotating handle, cleaning so-

lution and applicator, cleaning brush, and storage base.

The cleaning solution is dispensed gradually from a reservoir atop the cleaner unit, and avoids excessive application of liquid, particularly important to CD-4 discs. Suggested list price is \$7.95.

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When they record ordinary things, sell them an ordinary tape. But when they record music, sell them

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## Mixed Reaction to Aussie PCY Rule

By JOHN BROMELL

**SYDNEY**—The quota of locally recorded music played on Australian radio has been increased by 2½ percent to a total of 12½ percent, in a ruling by the government effective Aug. 1, with a further increase to 15 percent scheduled for the end of the year. Percentage of locally composed music to be played remains at 5 percent.

The increase, which also applies to Australian artists like Rolf Harris and Helen Reddy who have been recorded overseas, was brought about by the Musicians' Union in the belief that local musicians should be involved in more local record production.

Reaction to the increase is mixed. Rod Muir, head of the independent program company Digam, says: "I am surprised it's only 12½ percent. I thought it would be higher." Ron Hurst, manager of the Australian M7 Records company, adds: "It will have virtually no effect on overseas companies, because most radio stations have been playing more than that amount of Australian material for many years. What is happening now is that radio seems to be saving the spot for breaking records for local records, but overseas companies, who have records that are already proven hits, will have no problems."

Alan Hely managing director of Festival Records, takes a similar

view: "This minor increase has not changed anything. Radio stations exceed the quota by choice. Only when it goes up to 30 percent, as it is intended to do eventually, will it make a substantial difference. Local recording artists are disappointed that the increase is so small, because this ruling also covers locally made commercial jingles and radio station jingles and calls. This is the government's way of assisting the Musicians' Union."

## Form Caribbean Royalty Agency

**KINGSTON, Jamaica**—The Caribbean Copyright Organization Ltd. (CCO) has been formed here as a collection agency for mechanical royalties from records manufactured in Jamaica and the Caribbean. Growth of the music industry in this area over recent years was cited as the reason for the move.

CCO will function as a non-profit organizing service for its members and will collect royalties from signatory record manufacturers on a quarterly basis. The agency will also work to "stamp out" piracy and bootlegging of records, and will attempt to promote Caribbean music elsewhere in the world.

Keith Anderson is chairman of CCO, with Ted Powder its general manager.

## 'Practices' Act to Embrace Industry

**LONDON**—The British government's plan to extend the Restrictive Practices Act to cover commercial services could have a far-reaching effect on the music industry.

The effect of the order announced by secretary of state for prices and consumer protection Shirley Williams, will be to require all persons providing a service and operating under formally agreed fixed prices to prove to the office of fair trading that these fixed prices are in the public interest.

The Department of Prices and Consumer Protection was unable to confirm or deny whether such fixed remuneration as musician session songwriter and performer royalties, and mechanical copyright fees, would be exempt from the new legislation. However, among the services named by the secretary of state are orchestras, bands and recording studios.

## No Peace For 'Little Angels'

**TOKYO**—Trouble is a-brewing for the Little Angels, and the group's fourth Japan performance tour scheduled between Oct. 29 and Feb. 13.

Due to uncontrolled price inflation, even unreserved seats for the South Korean group's shows are tagged at 4,000 yen, or more than \$13 each. What's more, if the current ill feeling between the peoples of Japan and the Republic of Korea does not abate, the 90-member troupe of in recent young girls will be dancing and singing before row upon row of empty seats in seven major Japanese cities. Already, some members of Japan's mass communications media have cold-shouldered announcement of the tour, further hampering ticket sales.

The girls, said to be from 10 to 18 years old, will surely win the Nobel Prize if they succeed in restoring friendly relations between the two countries.

## Reverse Twist: LP to Plug 45

**LONDON**—September sees the launch of an album on a new label but with a reverse marketing psychology concept. For the album, entitled Saturday Night, the 100 is being marketed to promote a single.

Oval was conceived by music critic and broadcaster Gordon Killett and his associate Gordon Neill, and the album is a collection of recent singles issued on Jin and Swallow in Louisiana, and selected by Killett and Neill during a trip to the States in search of material for release in Europe.

Killett and Neill will be conducting a strenuous promotion campaign on the album starting Sept. 1. The duo will be touring record stores and radio stations across the country in an attempt to get exposure and familiarize the public with the product.

## Warner Ups Dickens

**LONDON**—Bob Dickens has been named general manager of Warner Bros. Music Publishing affiliate here. The appointment, made by Warner's president, Ed Silvers, is said to key a step-up in activity involving British writers and performers.

## EMI-Bovema Meet Sets For Campaign

**AMSTERDAM**—EMI-Bovema launched its fall campaign with a sales convention near Rotterdam Aug. 15, under the theme "Your Golden Record." The convention opened with a presentation of the company's new identity following the name change from Bovema to EMI-Bovema.

The basic idea of the sales campaign is that it will enable dealers to earn special EMI-Bovema gold coins by ordering a certain amount of new repertoire. At the end of the season the dealers can exchange the coins for bottles of wine and liquor.

It will certainly be a golden season for both the dealers and EMI-Bovema, said managing director Rolf Kruijs in making the opening address. He listed the company's four major objectives: more concentration on classical product; concentration on selected international artists; heavy emphasis on EMI-Bovema's own product; and the launching of that product on an international basis.

The campaign will be supported by advertisements in major national magazines and by newly-developed display material.

Among the new repertoire presented at the convention were three international series—"All-Time Greatest Hits," with double albums by the Beach Boys, and the Mamas and the Papas; "Stars Of The Forties And Fifties," with the Ink Spots, Eartha Kitt and Bing Crosby; and "Kliten," the already established series to which four new double albums will be added, including material byCCR and Neil Diamond.

Special promotion plans were also outlined for artists such as Helen

Reddy, Julien Clerc and Lori Lieberman.

Classical manager Klaas Posthumus announced the release of 13 new classical mid-price albums in the Select Series which now consists of more than 40 albums.

EMI-Bovema's own recording projects will be planned to provide a well-balanced product mix and the company will carefully select and select new talent and aim to break and build it nationally and internationally.

Referring to the international recognition being achieved by such artists as Kayak, the Cats, Jack Jersey and Nick McKenzie, Kruijs said: "This recognition has been one of our top priorities—and it has to continue to be because the Dutch market is too small for artists of such international potential."



Rolf Kruijs, managing director of EMI-Bovema, Holland, addresses the sales convention.

## From the Music Capitals of the World

### LONDON

The DJM field promotion force, which currently handles record promotion throughout the U.K., will also be responsible for a direct selling operation of all back-catalog to record and tape dealers from Sept. 2. They will be dealing with DJM catalog over one month old, and will work closely within the framework of the Pys for sale as a specialist back-up team. ... Frank Sinatra's latest album, "Some Friends I've Missed," is the center of a major marketing, merchandising and advertising campaign launched by Warner Bros. Records in conjunction with WEA Records. For every new Sinatra album ordered by dealers they will receive a free copy of Corone's official Sinatra biography. The promotion will also include window display units, and Warners has taken 30-second spots on all commercial radio stations featuring an excerpt from the album and giving details of the book offer. In addition, adverts have also been taken in most national newspapers.

Sean Samarin, head of personnel and public relations for EMI since 1970, has been appointed to the new post of director of public relations. He will be responsible for the further development of the EMI Group's corporate public relations activities worldwide. Peter Williams, who joined the EMI Group press department in a senior capacity in 1971, is appointed manager,

group information services, and will concentrate on the development of employee communication at all levels within the U.K. Joining the department is Rachel Nelson, who will be group press relations manager. ... Ian Howard, managing director of MCA, Leeds' subsidiaries in the music industry, has been appointed vice-president European operations. He will be responsible for re-ordinating the development of K-Tel's subsidiaries in West Germany, Holland and Ireland. ... Steve Stevenson has been appointed to the newly-created position of executive director of MCA's Leeds Music. His main job will be to attract top pop writers to Leeds Music and to extend their pop catalog. Stevenson, who has an extensive background in the music industry, was previously director of talent acquisition (U.K.) for Columbia/Epic U.S. labels and has also headed the worldwide publishing offices of the Robert Silvester Organization. ... Herb Alpert and the Tijuana Brass will play six British dates during their September European tour. Their U.K. tour, which is being promoted by Robert Paterson, opens at Edinburgh's Usher Hall on Sept. 24. Subsequent venues will be Manchester, Palace Theatre, Bristol Hippodrome, London's Royal Festival Hall, Birmingham Hippodrome and Bournemouth Winter Gardens.

Bern E. King has re-signed with Atlantic Records after a five-year break with the company. He is

(Continued on page 45)

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# From the Music Capitals of the World

Continued from page 44

record a new album in the States following completion of his five-week British tour. Stephen James, head of DJM Records, has signed a five-year exclusive worldwide contract with Amazing Blondel, which covers their debut album for the company. Their first album, "Terry Wacoote," their first album "Love Street" will be released on Oct. 11. Warner Bros. Records has signed Alaska to a worldwide agreement. Their debut album for the company will be "I Don't Know Why." ... Epic is to distribute in the States the Fresh Air Records European hit "The Sound of Silence" by The Velvet Glove, which has reached the charts in France, Belgium and Italy. The deal was concluded between Martin Marbut of Fresh Air and Ron Alexander, vice president Columbia Epic custom sales.

## CHRIS WHITE

## TOKYO

Nippon Gakki's Giza store is accepting its third round of orders. The store has imported albums of "Snowflakes" by the Japanese band for RCA by Isao Tomita. Retail price of each album is 2,800 yen or about \$9.33, compared to 2,200 yen or \$7.33 for a pressing from the Victor Co. in Japan, released by Victor Musical Industries Aug. 5. ... Six concert dates have been fixed by Kyodo Tokyo for Hippos recording artist Raphael, for his second Japan performance tour scheduled from Sept. 24 through Oct. 3. ... A quadrasound recording of the live performance of the Japanese band Kenkin Kaikan in this music capital July 16 by the Herbie Hancock Quintet was broadcast by the four Japanese commercial FM radio stations Sept. 1 in their "4 Channel Golden Stage" series of programs using the Sansui QS matrix system. ... FM Tokyo's new headquarters at the new Flamingo Hotel International Communications Center Bldg. in Shinjuku is scheduled for completion by Oct. 1, with broadcasting from the station's five new Bldgs. at the same time. ... Akiba Audio is offering its new D2 record cabinet, said to hold 150 12-inch albums, at 24,000 yen (\$80), plus 6,000 yen (\$20) shipping charge.

Five concert dates have been fixed by Kyodo for 20th Century recording artists Barry White and Love Unlimited Orchestra. Their first Japan performance tour, scheduled from Sept. 29 through Oct. 4. ... The Sansui Popular Jambores, otherwise known as the 1st All Japan Amateur Music Festival, is being sponsored by Sansui Electric and 13 local broadcasting stations with the support of the Ongaku-no-Tomo publishing house and Banka Hoso, Tokyo-based AM radio network. The jambores, or festival, is actually a contest among amateur pop music groups to produce tape recordings. At 13 local concert halls between Sept. 13 and Oct. 29 for broadcast over the sponsored radio stations. The winners are to be presented with (Sansui) audio products or book tokens. ... Scheduled for release here Oct. 1 is a Japanese version of "When Will I See You Again" by Kenny Gumbel. The hit single, which won the Gold Prize of 1 million yen at the 3rd Tokyo Music Festival. Sung by the Three Degrees, it was recorded in Japanese at CBS/Sony's studios following the release of the international recording group's prize-winning appearance at the festival and first Japan performance tour. It will be released here by "Midnight Train" which was also

cut at the trio's recording session July 16/17, said CBS/Sony. ... Yamano Gaki is holding a 100,000 yen gain sale of 20,000 imported albums on the fourth floor of its Giza main store from Aug. 31 through Sept. 4, while Nippon Gakki will be offering about 100,000 imported LPs at a discount at its Chiba Yamada store Sept. 7-8. ... Six concert dates have been fixed by Toei Attractions for the "The Sound of Silence" by The Velvet Glove, for the UA recording group's third Japan performance tour, Sept. 20-29.

Starting early next month, Toshiba-EMI will release recordings of the "The Sound of Silence" by The Velvet Glove, from matters sent by Island Records, at the rate of two or three albums and the same number of singles per month. The self-offer period for the island releases by King Records will end in December, industry sources say. ... "Super Generation" was released here Aug. 25 by Nippon Columbia. The album features 10 old Japanese songs composed by Kyoshi Hattori, arranged in new style by Kunitaka Murai and sung by Izumi Yukimura. She was "discovered" by Nippon Victor (JVC) in 1953. ... King Records will release its 2001 Space Band including guitarist John Tropen here for their first Japan performance tour, Sept. 10-10. ... CBS/Sony's Shizuoka Plant was established Aug. 21 as a separate manufacturing entity. CBS/Sony Records, Inc., with a capitalization of 480 million yen (\$1,600,000). Headed by Norio Ohga, president of CBS/Sony, Inc., the new corporation will manage and operate the existing plant, also serving as a pressing plant for Canyon Records and Trio Electronics.

CBS/Sony is desisting 1,441 items (1,089 records and 352 music tapes) from its August 21 and Sept. 5. ... King Records has deleted 615 music tapes from its catalog as of Aug. 11. ... Scheduled for completion here Sept. 2 is the U.S.4 system of matrix/diskette recording and reproduction jointly developed by Dr. Dusan H. Cooper of the University of Illinois and Nippon Columbia. ... "Endbrowns" demonstrated its VLP (video long play) player with stereo sound in this music capital Aug. 19-22 and in Osaka Aug. 26-27. ... Crown Records's Studio 160 is set for completion this month. It will boast 16-channel recording equipment by Ampex. ... Roger Marouli, production manager of the Japanese (France), has paid his first visit to Japan. ... Dionne Warwick is due to appear Sept. 26 in a dinner show at the Osaka Royal Hotel, at 20,000 yen or more than \$65 per person.

## HIDEO EGUCHI

**SYDNEY**  
Mike Wells, recently from Argentina, has become managing director at EMI, New Zealand. At present he is in Sydney with marketing director Barry Pines, also from New Zealand. ... Top male Phonogram record seller, Kamahl, this week has a single release with "Our Love Song" written by Charles Orelus and A. David in France with English lyrics by Australian Judy Gail. Kamahl already has this single set for an English release. ... Billy Thorpe has won a place in the semi-finals of the American Song Festival and will leave for America on Tuesday (27). Thorpe entered "Captain Straight Man" in the "Thompson Puff Puff Bill" contest.

Kelth Jacobson of ATA has returned after an extensive world tour on which he placed Australian made names in many countries including U.S., where he signed with General

Recording Corp. of Atlanta. ... Ian Osbeck, a former writer at Music Weekly, has started his own publicity business and his first venture is Steeleye Span's most successful tour. ... Ron Barlow, general manager of Phonogram Records, announces the re-signing of the Buddah label. ... Festival Records general manager Alan Hely presented Jethro Tull's leader, Ian Anderson, with a gold disc of Australia for the group's gold records the group has had in Australia. Recently Festival have taken over their distribution from WEA. ... Toni Nicholas, the female half of the King and Royce singing duo, has given birth to a boy. ... Bob Palette of Festival Records announced the signing of 18-year-old Graeme Connors, who appeared on Ray Charles' Del Shannon and Kristofferson/Rita Coolidge tours. JOHN BROMELL

## AUSTRALIA

Fable Records this week released its third album, "Moonshine," which should be successful to date. Also a single, "Let Go," by Brian is available. ... Mississippi have an LP out containing the hits, "Kiss Me," "Kiss Me," "Kiss Me" and "Early Morning." ... John Laws very excited on air after hearing he had won Billboard's most popular male singer in the United States. ... Kerrie Biddell and Brian Cadd booked to appear at "Expo '74" in Spokane, Washington. ... The final issue of "Go-Set" was printed this week ending the only local National Pop Paper in Australia. "Go-Set" has been going since 1966. ... A.B.C. Radio will close on the night when the Australian yacht "Southern Cross" is racing in the America's Cup. The A.B.C. usually closes at midnight. ... Mark Holden, Adelaide songwriter, at present in Sydney negotiating a publishing contract. Australian Battle of the Sounds Winner some years ago, "Faternity," recently re-formed in Adelaide as "Mount Lofty Rangers." ... The lead-singer had a serious accident, the group are re-forming as "Faternity." ... New show has started in Adelaide on Channel 2 entitled, "Solid Air." This is a rock music show run by Henry Proppok. JOHN BROMELL

## AMSTERDAM

Shirley Bassey will give three concerts in Holland between Oct. 17-19, appearing in Amsterdam, The Hague and Rotterdam. Shirley will appear in a TV special. ... Jack Riley, once manager of the Beach Boys and producer of several of their records, has signed a contract with Bovera-EMI, and will produce a disc featuring himself and a number of Dutch artists. ... W. Brandsteeter, manager of Inelco, recently presented Radio Veronica's director Bull Verwey with a gold record for the "Veronica Telehit presents RCA Nashville Sound" album. FRANS VAN DER BEEK

## HAMBURG

Hans Georg Baun is the new general director of RCA Germany in Germany. He was formerly marketing chief of Phonogram. ... Singer Martin Mimm has signed a contract with Ariola in Munich, which will also cover his songwriting. ... Producer Wolf Kabitzy now produces only for CBS with Paola and Gligli. ... A new album was released by Polygram's Baccara. Deutsche Grammophon has extended its contract with pianist Fritz Schutz-Reichert. ... Dallas La has released an album of songs of a rare. WOLFGANG SPAHR

# Pye Group Profits At Record High For Year

LONDON—Combined pre-tax profits of Pye Records, Precision Tapes and the ATV Music Group for the financial year ending March 24 were up a massive 83 percent compared with the 1972-73 figure, when profits dipped slightly. It was the best year to date for all three companies.

Final pre-tax profit for the group was \$6 million from a turnover of \$26.6 million. This compares with the previous year's figures of \$3.36 million and \$20.6 million, respectively.

The group's report reveals that the profits of Precision Tapes rose by 100 percent compared with the previous year and turnover was up to 43 percent. The report also recorded an "outstandingly successful" year for the ATV Music Group, recalling that the firm had 16 hits in the UK during 1973, and collected gold discs for both Australia and New Zealand, and a platinum disc in the USA.

The Pye report makes special mention of string sales by Max Bygraves, Des O'Connor and Plunge.

## Expo to Feature Video Cassettes

AMSTERDAM—Firoto, the bi-national Philips and Philips, the largest exposition of audio-visual equipment, is being held in the exhibition and congress center in Amsterdam this week. This year it is hoped that the exposition will see a breakthrough in marketing video equipment in Europe.

The most important product on display is the Philips video recorder, which has been taken up by most German manufacturers—Blaupunkt, Grundig, NorMende, Saba and Video Opta.

New in Firoto this year is a scanner that can be fitted to any color or black and white TV, which will transfer film onto the TV screen. The Color-Cassette Recorder will also attract a lot of interest. Only two years after its introduction, Philips reported that 300,000 recorders have been sold and a million cassettes. In 1970, the world sale was 5 million recorders and 25 million cassettes. The projected figures for 1975 are 105 million cassettes and 20 million recorders.

Jerry, and Pye deputy managing director Derek Honey commented: "It's been a record year in terms of both turnover and profit, and all signs are that the current year will be even better."

## CBS Lifts Retail List

LONDON—Price increases of between 5 and 7 percent are being introduced by CBS this week. Albums will be increased from \$5.10 to \$5.50, and from \$5.50 to \$6.20. The move represents a return to prices which were in force in 1972 before the tax on records was reduced with the introduction of VAT.

Said CBS sales director Jack Flory: "We couldn't increase prices for a long time because of the Price Commission and the pressure was that strong from within the company. We enjoyed a good year and we had very large stocks of vinyl." He indicated that increases were now inevitable because of the firm's expansion into a new depot and head office, and the expected salary rise in September.

CBS is raising the price of its singles from \$1.13 to \$1.30, cassettes from \$6.12 to \$6.70, and cartridges from \$6.55 to \$7.20.

## Stigwood Profits In Half-Yr. Slide

LONDON—Pre-tax profit for the Robert Stigwood Group for the six months ended March 31 was \$12 million, a drop of \$348,000 compared with the same period last year. However the directors are confident that the profit for the year ending Sept. 30 will not differ much from that of 1973. An interim dividend of 5% percent payable on Oct. 8 has been declared for the year ending Sept. 30, which is the same as last year.

Increasing production and running costs have had a marked effect on the group's profits, but the directors have pointed out that of the total income to be received from the film "Jesus Christ Superstar" in this financial year, more than four-fifths will fall in the second half.



SILVER TIDINGS—Richard Asher, center, executive vice president of CBS Records International and managing director of CBS U.K., presents silver awards to Santago group members for U.K. sales of their new album "Lips." Joining together for the occasion are, from left to right, Robert Walker, director of marketing for CBS U.K., Tony Woolcott, manager, creative marketing for CBS U.K., Jose (Chapito) Armas, Tom Coster, Asher, Paul Athlins, assistant international label manager, Carlos Santana, Alan Davis, vice president CBS Records International and director of CBS U.K., and Maurice Oberstein, managing director of manufacturing, CBS U.K.

# Canada Industry Grows Seek To Limit Cutouts Imported From States

Continued from page 1  
led by the Canadian company, are being held here at regular prices. The Canadian companies maintain that the American-bought dealers are killing the sale of these albums which are still viable items in this country.

Mel Shaw, the manager of the Stampede, who record for his Music World Creations label, and current president of the Canadian Independent Record Producers Assn., voices his concern on the behalf of CIRPA members.

"These dealers are bought in the U.S. for 50 cents to \$1 and are being put on the market in Canada for approximately \$3 in competition with Canadian manufactured albums at regular price. Artists who have changed label affiliations and have severed relations with these American companies are in some cases finding old products being shipped back to Canada where in production is still being sold at regular prices. Not only do these cutouts and dealers not bring in any royalty payment to the artists, but they cut into the artists' product in this country. People who are importing these records and selling them here are showing a complete disregard for songwriters, publishers and artists trying to make a living in this country."

Rosa Reynolds, the president of the CRA, indicates that the same lawyers are currently looking into the situation. Says Reynolds: "It's unclear what our legal position is on non-Canadian copyright product, but there is no doubt that the material with copyrights administered in this country. Hopefully we can get Canadian copyright dropped in these companies that deal in the dealers and we can do that if we can set the precedent by seizing product and issuing fines."

Reynolds cites sections of the Canadian Copyright Act under the headings "Infringement by personal action—17 (4)" and "Importation of Copies—27," as sections which pertain to this situation.

Under "Infringement by personal action" the act states: "Copyright in a work shall also be deemed to be infringed by any person who (a) sells or gives for sale, or by way of trade, copies or offers for sale or trade; (b) distributes either for the purposes of trade, or to such an extent as to effect prejudice to the owner of the copyright, copies in any way of trade exhibited in public; or (d) imports for sale or hire into Canada any work that to his knowledge infringes copyright; if it had been made within Canada."

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Under the heading "Importation of copies" and the sub-heading "Importation of certain copyright works prohibited," the act states: "Copies made out of Canada of any work in which copyright subsists, that if made in Canada would infringe copyright and as to which the owner of the copyright gives notice in writing to the Department of National Revenue, shall be deemed that such copies should not be so imported into Canada, shall not be so imported."

Graham Norman at the valuation division of Canadian Customs in Ottawa indicates that in his view there might be a recourse in the anti-dumping division of customs if it could be established that either the vendor is selling to a purchaser at less than he'd sell to a purchaser in the U.S., or that the importation of these records is causing material damage to Canadian industry.

Canadian albums that are currently making the rounds in Canada as cutouts are "Sweet City Woman" by the Stampede, recorded by Bell Records in Canada, distributed by RCA; "Annie" by GRT in Canada; "Annie" by Anne Murray on Capitol in the U.S. and in Canada; "Rockin'" by the Guess Who on Nimbus Nine in Canada, distributed by RCA; and RCA in the U.S. and "The Way I Feel" by Gordon Lightfoot on Sun in the U.K. and on United Artist in the U.S. and Canada. There are also Strach and Cassettes of these and other product available.

Ward Poole, who is the buyer for the Montreal-based Guess Who Stereo Ltd., which is in the business of wholesaling deleted records in Canada, indicates that operating in this manner is not illegal. "They don't see the point in dealing in deleted Canadian artists. They see no problem with American and foreign dealers though reasoning that it is the U.S. head office of the Canadian subsidiary that is doing the deleting in the first place and that the Canadian companies should complain to them if they feel it is hurting them to any great extent."

## TORONTO

The Vancouver-based Goldfish Records, headed up by Terry Jacks, whose "Seasons In The Sun" has sold over a million copies around the world so far, has signed to A&M Records of Canada for distribution and promotion. Gord Morrison, the former Ontario promotion manager for A&M in Canada, who joined Goldfish recently to handle promotion for the Ontario and Quebec markets, will work with the A&M promotional staff. He is currently negotiating with Clive Davis of Bell Records in the U.S. for release of his product by that company in the future. "Prood Harman is doing one hour live TV special, the Edmonton Symphony Orchestra hosted by Tommy Banks sometime in May of next year." Buchanan-Turner's new album "Not Fragile" recorded at Seattle's Key-Smith Studios for Mercury, reached gold record status within five days of its release. "Toronto's City 970 has come up with a new music-teletalk show called 'Boogie'

Norton Werner who runs the Record Warehouse in Toronto, one of the largest importers and distributors of cutouts, feels that the record companies bring many of their problems on themselves.

Says Werner: "Let's look at this realistically. All the music at Canadian major companies comes from the U.S. head office and eventually goes back there. Only the parent companies are affecting Canadian acts. They are the ones deleting the product."

"It is an unwritten law amongst Canadian record companies that they won't delete product until they are selling less than 60 units of any given product across Canada in a given period of time. They are going to have to start deleting earlier or the American companies are going to knock them off. Most of their Canadian catalog is still selling at regular price. In the past I have approached Canadian companies to buy product at a discount. I have been told that I have threatened us with legal action because of our dealings with Light-house product deleted by Evolution in the U.S. We have advised them that our feeling is that it is not actionable under Canadian law for albums manufactured in the U.S. Our lawyers have cited Section 5 (4) of the Canadian copyright act, which was amended in 1970, and states that copyright in records is restricted to the manufacture of the albums in question. My feeling is that the artist should be mutually agreed to an agreement with a manufacturer in the U.S. at the time they were signed, and so have already been compensated."

Ivor Liss and Diane Johnston, who run the Montreal-based Guess Who Stereo Ltd., which is in the business of wholesaling deleted records in Canada, indicates that operating in this manner is not illegal. "They don't see the point in dealing in deleted Canadian artists. They see no problem with American and foreign dealers though reasoning that it is the U.S. head office of the Canadian subsidiary that is doing the deleting in the first place and that the Canadian companies should complain to them if they feel it is hurting them to any great extent."

## 1-MAN CONGLOMERATE

# Glatt's Dominant Force In Ottawa Music Market

OTTAWA—Harvey Glatt expects to gross about \$3 million in record sales at his five Treble Clef record stores in Ottawa this year, an additional \$1.5 million at his Treble Clef stereo components outlets based in the same city.

Glatt's Ottawa music corporate banner, is also involved in artist management, concert promotion and production, a healthy record import business, ball ownership in the National Football League and sheet music sales, and all of this in the relatively small Ottawa-market.

Explains Glatt: "Ottawa is surprisingly healthy for records without having any sort of progressive FM station. Some people get CHOM-FM from Montreal by cable but mostly there are Top 40 AM stations. The city is under 10 percent as a singles market and is not strong in tape sales at all. We started importing records for ourselves two years ago, and we're doing it. Theriault who is really plugged into what is happening in England."

Treble Clef was one of the first to introduce English band Babe Ruth to Quebec. The band, which is now distributed by Capitol in Canada, has sold close to 60,000 copies of their first two albums in the Quebec market alone. A current tour of the band was headed by Glatt, Donald Tarlton of Donald K. Donald Productions, and Guy La Traversa grossed close to \$76,000 for three shows in Ottawa. City, which is now Place des Nations, Montreal, and the Municipal Convention Centre, Quebec City. The band, which is relatively unknown outside of Quebec, has had unprecedented success in this market.

Glatt had his first introduction to the music business in 1957, when he met Gershowich, who is now the president of Capitol Records-EMI of Canada Ltd., opened a small record store in the Ottawa area. Glatt and Gershowich had both been recruited to the Clarkson College of Technology in Potsdam, N.Y. in a business administration course. When they left school they went into the record retailing business as partners. After a year, a merger with Sherman's record retail chain was discussed. Gershowich was in favor and Glatt was not and consequently Gershowich left the organization to

join Sherman's, which was ultimately bought out by Capitol Records.

During Glatt's second year of operation he began presenting concerts in Ottawa's fairly small scale and then suddenly found himself as the manager for Mercury Records and the Canadian subsidiary of the day. About the same time he bought half interest in L'Hibou coffee house.

In 1962, Glatt added a second record store to his holdings to cater to the predominantly French speaking audience in the Rideau Street district of Ottawa and gradually got into sheet music and musical instruments. He later dropped musical instruments in his store.

Says Glatt: "Most of the actual store expansion has happened in the last four years and at this point Harold Levin has taken over much of the management responsibility."

Glatt's influence has been felt in the field of the arts here since the day he entered the music business. His concerts, which have at one time or another utilized most of the major venues in Ottawa including the now demolished Capitol Theatre and Auditorium, the Civic National Arts Centre and L'Hibou, have provided thousands of artists with the opportunity to reach artists as the Kingston Trio, the Cream, Jimi Hendrix, Beach Boys, Rolling Stones, various dance and ballet groups, the Toronto and Montreal symphony orchestras and a number of Broadway shows.

Glatt has been influential in the careers of most of Ottawa's top artists, some of whom have or are on their way to gaining international renown.

In 1963 he managed the Esquires, the first Canadian band that Capitol Records signed. In 1965 he handled the Children, a group that contained several successful solo artists as Bruce Cockburn, David Wilfren, Sandy Crawford, Richard Patterson and Peter Hodgson (the Great Sneaky Waters). In 1966 he co-managed the Pategers with Bernie Finkelstein when Adam Mitchell, whom he had been working with, joined the band.

Glatt's first brush with the "big-time" came while he managed the Glatt's. It was while working for MGM with Tom Wilson producing.

His next project was a band called Three's A Crowd, which consisted of Trevor Veitch, Donna Warner, Brent Coulson and his involvement with Richard Patterson. They went to California where Stevie Barry and Mama Cass co-produced their album, "Christopher's Movie Music."

There followed associations with Diane Brooks and Eric Mercury and the Soul Searchers; Dennis Pendrith; Collette Peterson; Ken Tordella; Leroy and Denim; and David Wilfren.

This year Glatt will open a new Treble Clef franchise in Hawkesbury, Ont. and continue to present concerts in the Ottawa area. Says Glatt: "With our involvement in the record business we get more clues to what is actually selling in the marketplace. Today, promoters have to be more aware of trends and then pick up on them."

It has obviously been an ongoing philosophy for Glatt.

# From the Music Capitols of the World

which will run prime time on Saturday nights starting in September. Producer is Vlad Handera, associate producer is Glenda Roy of RCA (Columbia) and host is David Taylor.

July Casdeman has been appointed production manager of Canadian Programming Services, a division of Shorecrest Broadcasting Co. Ltd. Peter Balazs, who has been the general manager of CPS since its formation in 1968, has left the company but will continue as a sales representative for CPS.

Germaudis has opened a new label called Krautrock '69 which will be devoted to the development of German and Canadian progressive rock artists in this country. Vice president and marketing director of the label is Wolfgang Spezz, who was formerly with Sherman's record retail chain. The first release from the label will be an album from Grobschnitt, a 12-piece German band. A Canadian university and record store is expected for Grobschnitt and Jane, another German Krautrock band, in the Fall.

Both bands are on the Brain Metro-nome label in Germany. ... John Small, former national promotion director for Capitol Records-EMI of Canada Ltd., has joined Lindo starmer program director of CHUM-FM, Toronto has moved to WINAMP to become general manager of CKRM-FM, FM. Pat Stinson, former program director of CJCH, Halifax, has been appointed program director of CFRW-AM. Duff Roman, formerly with CFRW moves to Toronto to become program director of CHUM-FM. All stations are part of the CHUM Group. ... Morgan is the new program director at CJCH, Halifax.

MARTIN MELHUISH

# Billboard Covers The Canadian Artists...

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September 21st Issue  
Ad Deadline:  
September 7th

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SEPTEMBER 7, 1974

Number of LPs reviewed this week **51** Last week **66**

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## Pop

**ANDY KIM**—Capitol ST 11318. This LP, with Kim coming off his top 10 "Rock Me Gently" single, is bound to invite comparison to the work of Bert Eccles, and through the instrumental and vocal styles is similar. Andy is a veteran and seasoned performer with a number of his under his belt who has put together an original album. Featuring 10 potential singles, Kim combines top 40 and adult potential in every one of his cuts; he gets uptempo or ballads, with each as excellent in its way as the hit he is currently coming off. Fine instrumental performances and a strong impression of that should keep the artist near the top for some time to come.

**Best cuts:** "Rock Me Gently," "Hang Up Those Rock 'N' Roll Shoes," "Songs I Sing You," "You Are My Everything," "Sunshine."

**Dealers:** Kim's major impact and an audience dated back several years ago; top sales.

**STEPHEN KOWALOW**—Slow Flow, Mums PT 33093 (CBS). In these days of glitter rock, electronic rock et al., it's nice just to hear some rock (again) again, and that's exactly what the returned Steppenwolf serve up here. Picking up where they left off several years ago, the band comes up with 10 powerful cuts, all potential singles. John Kay's rough, distinctive vocals highlight, and the band's backage is as solid, probably even more refined in spots, than it was a pleasure to welcome back one of the first groups to bridge and capture both the strong FM audiences and the most commercial AM material.

**Best cuts:** "Straight Shooter," "Woman," "Get Into It," "Rock Factory Blues," "Morning Blue," "Fishes In The Dark."

**Dealers:** Anyone who listened to radio in the '60s knows the band. Just let the people know they're back.

**LARRY GATLIN**—Rain Rainbow, Monument KC 33069 (CBS). Gatin is a singer and storyteller, and both shine through on this set of beautifully done songs dealing with the realities of life most of us know. Basically a group of short stories with commercial as well as aesthetic value, country oriented but really transcending categorization. Intricate, yet deceptively simple arrangements in this set which should hit FM, AM, 40, easy listening and country with equal ease. A beautiful effort from a man who is obviously a keen observer of life and one who could be one of our next superstars.

**Best cuts:** "Rain," "Heaven Sunshine," "Oleita Girl," "Love," "Rainbow (Runners Through My Mind)."

**Dealers:** Art is going to get a huge promotional push which for him in your area.

**ROGER MCINNIS**—Peace On You, Columbia KC 32956. McInnis is finally back on the night track with this album. His music is very solid and he has laid out a style and sound that is clearly not overproduced. This is a Byrd also plays some very nice guitar that reminds one of his olden days. He is paired by several performers including Dan Fogelberg, Paul Harris, Al Kooper, Les Skaer and Rene Kiesel, and it's hope this record is a sign of things to come.

**Best cuts:** "Peace On You," "Please Me And More Time," "Same Old Song," "Guts On Fire."

**Dealers:** In-store play and a good display will help.

**DAVID CASSIDY**—Cassidy Live, B1 1312. Cassidy may not have the cascade chart singles he once enjoyed, but this set is proof that he is still very much a part of the general music scene. Recorded live in Britain, where his popularity is enormous, the LP could quite easily move him as strongly into the LP market as he was at one time in the singles market. Cuts vary from strong rock, live ballads and new arrangements of some familiar oldies. The music is more mature than ever, with strong orchestration and backing vocals that really do not detract from the music, but add a lot of new tangs while retaining the old one.

**Best cuts:** "Is Preying On My Mind," "Breaking Up Is Hard To Do," "Please Please Me," "What It's Worth," "Rock Me Gently."

**Dealers:** With his track record and TV success, Cassidy has a ready made audience.

## Soul

**EDDIE FLOYD**—Slow Street, Star 5512 (CBS). Floyd has been one of the industry's most consistent soul stars over the past several years, able to bounce about the hardest rock or work his way through the softest ballad with equal ease. As a young artist who has not been charged with the time, his voice is one of the more distinctive in soul and always stands a good chance of crossing into pop. Floyd's production and the superb horn arrangements of James Mitchell and Johnny Allen also highlight this set.

**Best cuts:** "I Am So Grateful," "Stop Look What Love Is Doing To Me," "Slick With My Baby," "Dealers: Floyd and good soul music are synonymous. Display prominently.

## Spotlight



**NIKE OLDFIELD**—Hergest Ridge, Virgin V9 13-109 (Atlantic). Oldfield hit the top five with his "Tubular Bells" LP, and this set is no exception as it may be one of the even closer to perfect pop of music. Almost neo-classical, Oldfield plays guitar, glockenspiel, bells, mandolin, temagun, organ and a variety of more exotic instruments weaving together this absolutely outstanding effort. Should be received by virtually every type of music fan with equal enthusiasm, as the man who provided the music for "The Exorcist" relishes his previous work. One dynamic session of this LP features 10 guitars overblended. Yet at no time is the music obtrusive. It can be evocative, background, or anything the listener wants it to be. A stunning work.

**Best cuts:** LP is divided into parts and all are superb.

**Dealers:** Beautiful cover art makes for good display. And let consumer know this is the man who had "Tubular Bells."



## Jazz

**CENTPEDE**—Seapher Energy, RCA CPL 5042. More than 50 top British jazz and rock musicians get caught up this double set ranging from an almost big band sound to traditional jazz to the most avant garde material. Headed by Keith Tippett, Julie Tippet (Orchestra), Robert Wyatt, Zoot Money, and Alan Skidmore, the listener is treated to an interesting and skillful instrumental and vocal voyage, with a number of fine solos in every category. Watch this for a number of months.

**Best cuts:** "Linda For Every Nation," "Take Away Every Thing," "Slowly," "The Jazz."

**Dealers:** LP has been out while in Britain and reputation has preceded it. Strong in jazz and pop.

**JIMMY SMITH**—Black Smith, Pogo PG 611 (Mercury). The father of the jazz organ and on this effort he branches out on some selections playing several other keyboards as well as singing. He includes tunes by Barry White, Jesse Hill, Timmy Thomas, Chris Kenner, "The Kaysins and John Sebastian Bach.

**Best cuts:** "Hang 'Em High," "Whisper When You Love To Getters," "Groovin'."

**Dealers:** Smith is a professional and in-store play can only help this album.

**EDDIE HARRIS**—Is It, Atlantic SO 1659. This is definitely the finest album Harris has put out in many years. He plays electric sax on most of the tunes and all of his sidemen knowledge follow the direction he's heading toward. All of the tunes are new ones and the playing is on a constant on classical level as Harris takes the listener on a trip through all types of contemporary and electric music. Welcome back, Eddie.

**Best cuts:** "Funktown," "Happy Germi," "Is It In," "Sax Commercial," "Honey Party Blues."

**Dealers:** Harris is a consistent seller and display of the cover along with in-store play could produce a flurry of sales.

**THELONIOUS MONK**—Who's Afraid Of The Big Black Monk, Columbia KC3292. Ever thought the album is a resurrector, it still has immense historical value because the American genre hasn't resurged in some time. These are the classic big band songs in two recordings; one live in New York and the other in the L.A. studio. As usual Monk's compositions tell the whole story and the soloists all appear to rise to the occasion.

**Best cuts:** Another set of historically classic tunes.

**Dealers:** Monk is one of the classic jazzmen and he has a steady following.

**THE ORIGINAL BOOGIE WOOGIE PIANO GENTS**, Columbia KC 32708. Piano gents made in Los Angeles; Pete Johnson and Albert Ammons are presented in a series of classics. All of the tunes are new ones, and most likely have a couple of good singles on their hands as well. There are several worth merit attention, and the production work is fine.

**Best cuts:** "The Green Eyes," "Love For A While," "Lonely Old Man," "You're The One I Love For" and "Somewhere."

## Country

**BARBARA FACHELO**—Standing In Your Line, Columbia 33058. In her new vocal style, Barbara gets a mixture of old and new tunes, and most likely has a couple of good singles on her hands as well. There are several worth merit attention, and the production work is fine.

**Best cuts:** "The Green Eyes," "Love For A While," "Lonely Old Man," "You're The One I Love For" and "Somewhere."

**Where To Come When It Rains:** She also does an outstanding job on the standard, "I Really Don't Want To Know."

**Dealers:** Beautiful cover art work.

**RED STEAGALL**—First Things In Life, Capitol 11321. Here he really puts it together. Most of the songs are those he wrote or co-wrote, and it's a great variety. An exceptional talent has been shown out by Glen Saffron and, in one tune, by Al Nelson. Some of his past singles are on here and, mixed with the new material, has the potential for a real hit album.

**Best cuts:** "The Real Thing (Daylight Just Did It)," "Our Rockin'," "Three Away Here," and "Someone Cares For You."

**Dealers:** Plenty of recognizable tunes here, which should help the album move.

**CHARLIE MCCOY**—The Nashville Hit Man, Monument 32922. Charlie could play his harp better and people would love it, but here he supplements his work with some excellent vocals, including those of "Barbed Wire" and some of the best vocal performances in the business. Great musicians, too, and it all comes off strong as usual. There is some pop material, but most of it is country, and the vocals will be playing it.

**Best cuts:** "Help Me," "Farewell Man," "You Win Again" and "I Can't Help It I'm In Love With You."

**Dealers:** Very close cover design, with imagination.

**HORT ATKIN**—Live Machine, A&M 3604. Whether he is to tally country or not seems a moot question. It's a great album and should get attention on all sorts of stations, and much of it is country. This very talented young man has a line after another, and he delivers such lyrics as Linda Ronstadt and Renee Arnold for great harmony.

**Best cuts:** "When the Morning Comes," "I Dream of Highways," "Pet Parade," "Bills & Thems."

**Dealers:** Network appearances should help get him quick recognition.

**CONNIE SMITH**—Never Knew (Small Talk Song) Meant Beethoven 33055. Using the hit of her latest hit single, Connie exploits new songs and some old ones, for a variety of entertainment. She has that style all her own, and once again she includes a religious message.

**Best cuts:** "Never Having You" and "Is This All You Hear (When ??)"



## First Time Around

**BOB NEWMITH**, Asylum 7E 1003 (Elektra). Around with a long time legend on the music scene through his association with Dylan and rumors of his writing talents, and on this LP he shows much of that legend to be founded on fact. Though he does not sound like a great voice, but he has water under the bridge, and his sound is somewhat folk vocal with a variety of ballads and rockers, both country and pop oriented and using some of strong orchestral backup. Really excellent. Look for help from the likes of John McVie, Al Matthews, Rita Coolidge, Joni Mitchell, Chris Hillman and more than 20 others, but this happily reflecting set belongs to Newmitch.

**Best cuts:** "Kiss Money," "Just Because I'm Here (Don't Mean I'm Home)," "Herald In My Time," "We Had It All."

**Dealers:** Fans know Newmitch and this set is going to get a lot of publicity and press from everyone.



## EDGEMORE PRIZE WINNING SOLOS—Edgemo Field, Jonathn Feldman, RCA ARL1 0735. An intro-

verted style full of an obvious joy in playing off virtuoso beats marks Edgemo's approach to his instrument. It all makes for the kind of exciting listening that will grab a solid hold on any listener. There are aural thrills in his sparkling performances of showpieces by Paganini and Paganini.

**Dealers:** A major promotional push on the young Ichaoksky Competition winner, now underway and with much more in progress, will attract many sales.

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart during the lower half period.** **Dealers:** A major promotional push on the young Ichaoksky Competition winner, now underway and with much more in progress, will attract many sales.

## Billboard's Recommended LPs

### pop

**CANAM & THE NEW SYMPHONY**, London PS 650. Top British band meets symphony orchestra and the result is a good one, as they avoid most of the audio clichés that generally bedevil symphonic rock. Best: "The Love In Your Eyes" (a rare exception to the rule).

**GENESIS—From Genesis To Revelation**, London PS 643. Possibly the earliest recordings of this new top British band, featuring excellent material from folk ballads to hard rock. Best cuts: "In The Beginning," "Windows."

**COVEN—Blood On The Sash**, Buddah BS 5614. Group that has enjoyed its twice with "One To Sideliner" comes up with first new material in several years. Commendable effort mixing hard rock and ballads which works best when James Davis's vocals are moved to the front. Best cuts: "Lady O," "I Need A Hundred Of You."

**JAMES NEWTON HOWARD**, Kama Sutra KSSB 2562 (Bud dual). Exceptionally pretty set from musician who seems able to duplicate any instrument in the world on keyboards and synthesizers. Music ranges from classical in nature to pop in tempo to almost rock in places. Best cuts: "Six Six's," "Ouchies."

**BOBBY WHITLOCK—Ritesword Slaves**, Carter KCS 0603 (Buddah). Good, laidback material from singer/songwriter who puts together live set of tunes we can all relate to and who should hit easy FM stations and easy listening stations. Best cuts: "The Power Of A Post," "Easy With You," "My The Poor Ghetto Child."

**HILLBILLY HAZZ—Frying Fish**, 101. Vocalist/fiddler man Yasser and his band deliver a set of tunes that are more of the Western swing and country blues in this double set, particularly the Bob Wills material. Fine look on the history of this music; included with the set. Best cuts: "Take Me Back To Tulsa," "Seasonal Journey."

**VERNON MANDERL—Feel The Sound**, Jives BS 3067 (GRT). Veteran blues rock/funk/funk and soul singer comes up with live material in the bluesy vein. Best cuts: "Candies By The Bedside," "Wannabe Blues."

**ADAM FANTASY**, Warner Bros BS 2791. One of Britain's top pop stars has always remained a favorite, in acting as well as song. This set of easy to listen to material should keep him in the public eye. Best cuts: "I Believe In Love," "Never Say Goodbye."

**STATUS QUO—It's What You're Up To**, ABC 3649. More hard driving rock from the top British band. Good single rock or what they do best is what they do best here. Best cuts: "Break The Rules," "Lonely Man."

**ISAC GUILLOT**, Atlantic SO 7307. British singer/songwriter seems like James Taylor sometimes, Ian Anderson others, but seems a bit more commercial in spots and does retain original cuts. Best cuts: "Si Peter," "The Caribbean Star."

**HEAVY METAL BOYS**, 100 5074 (Atlantic). Group's name is appropriate, as they move through set of strong cuts highlighted by Ronnie Thomas' vocal, at times sounding like "Stones" in "Loud," "Blast," "Ain't It," "Rock 'N' Roll Man."

**ELROY—In Love**, JLS 3062 (GRT). Space rock punctuated by more traditional sounds and good, strong vocals. Best cuts: "Land Of No Body," "Inside."

**TITO PUNZIO—The Unlimited**, RCA CPL 13222. Pseudo photos for a broader audience with this poppy work which is more rock flavored than Latin. The New York band roars well and there is an infectious swinging feeling to all the cuts. Only 2 tracks are Spanish in origin, but the rest are "Hot (No Haps)" which can be played on non-Spanish radio.



# *The Kiki Dee Band*



A brand new single

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## Pop

**THE EAGLES**—James Dew (3:30); producer: not listed; writers: J. Browne & F. Fey. 10. Southern O. Hanley; publisher: Benchmark, ASCAP. Asylum 45202. Good solid rock from well established group, combining the best of their line vocal harmonies and a rocking backbeat reminiscent of co-writer Jackson Browne's "Rockin' Friend." Most commercial effort to date on some tape. *Good Day Day* (4:27); producer: not listed; writers: D. Henley & F. Fey; publishers: Ricking Bear, Benchmark, ASCAP.

**HOLLIES**—Don't Let Me Down (3:10); producers: Ron Richards and Hollie; writer: A. Clarke; publisher: Famous, ASCAP. E-50079. Coming off their top 10 "The Air That I Breathe," this new group comes up with another beautiful ballad featuring the distinctive lead vocals of Allan Clarke and the group's characteristic harmonies. Extremely good and extremely commercial.

**ABBA**—Honey, Honey (2:56); producers: Björn Ulvén and Benny Andersson; writers: B. Andersson & S. Andersson. B. Ulvén; publishers: Overseas, BMI. Atlantic 45-3209. Taken from their LP, Swedish group rocks through this up tempo cut in the same vein as "Waterloo." Sweet Oceans are already on the charts with this, but ABBA is the original version and is powerful enough to stand on its own. Ideal for AM airplay.

## recommended

**ARGENT**—Thunder and Lightning (3:29); producers: Rod Argent and Tony White; writer: R. Ballard; publisher: Wamstar, Inc. E-50025. (GRS).

**CARTIFUL DEAD**—U.S. Blues (3:12); producer: not listed; writers: Vinton Gaspar; publisher: Ice Mine, ASCAP. Grateful Dead 45-03.

**HARRY CHAPIN**—Car's in the Cradle (3:44); producer: Paul Leiby; writers: Harry and Sandy Chapin; publisher: Story Songs, ASCAP. Elektra 45203.

**VICCI BRITTON**—In Another Woman's Arms (3:25); producer: A. Caputo; writer: John Durkin; publisher: Sonar, ASCAP. Bell 45-604.

**BUDDY MILLS**—We Got Love (3:18); producer: Johnny Breaux; publisher: 1. Bristol; publisher: Baskin, ASCAP. Columbia 3-10035.

**MUD**—Tiger Feet (3:50); producers: Mike Chapman & Nicky Chinn; writers: N. Chinn & M. Chapman; publishers: Camo-Chap/Rak, ASCAP. Bell 45-602.

## Soul

**EMILY, WIND & FIRE** (3:30); producers: Joe Wexler & Maurice White; writers: W. White & F. Bailey; publisher: Scepter, Inc. BMI. Columbia 3-10076. Eleven man group gets a bit away from their late '60s style and moves back toward their "head to toe" funk, but it gives them fine songs a chance to show off their vocals well. Should move up easily from the soul to the pop playlists.

**TAMAMES**—She's Gone (3:30); producer: Dennis Lambert & Brian Petter; writers: D. Lambert & O. Petter; publisher: Unichappal, BMI. Capitol 3557. Soulful, powerful ballad from the five brothers who may not be as hot as B. Petter from previous days in the power tempo soul, but it gives them fine songs a chance to show off their vocals well. Should move from the soul to the pop playlists.

**IPs IN TOMBA**—The Werder, Stan S-5516. The black South African group featuring the startling guitar of Margaret Siga could well make a dent on the U.S. market. This very distinct sound that incorporates African high music with rock and soul and the totemia is very valuable and deserving of the attention of pop and soul listeners.

**Best cuts:** "Inyanga," "Ip N Tomba," "Wolher Mary," "Zimboza."

**ASAC**—Transonic, Biddish 45-5410. Veteran soul star continues to burn acidulent product, this time offering a powerful set of self-penned lines ranging from straight soul rockers to pretty ballads suitable for soul or R&B. *Best cuts: "The Devil Is Busy," "I Believe And Have Not Seen."*

**THE BAR KAYS**—Cold Blooded, VHS 9504. On this newest effort of one of the widest groups in rock and roll, the sound is very timely and the instrumental work is on a very high par. *Best cuts: "Coldblooded," "In The Scheme Of Things."*

**MIDNIGHT**—The Dawn Of Awareness, Capitol ST 11327. Strong rhythms, highly percussive sounds and interesting al-

**NANCY WILSON**—Stevie Wonder (3:21); producer: Gene Page; writers: B. Page & G. Page; publisher: Homcoming, BMI. Capitol 3556. Ms. Wilson is one of the finest song stylists of our time and is known to every market. With this, her most commercial effort in years, she should have no trouble moving back into the mainstream of AM radio play. Superb, gripping, fun.

**CESTACI, PASSION & PAIR**—Ash Me (3:30); producer: Bobby Martin; writer: Barbara Gossard; By Seven, BMI. Rivalta 7159. Good, up tempo cut featuring strong female lead. Ideal for disco market and a certain hit for immediate soul airplay.

## recommended

**DENISE LASALLE**—Trying To Forget (3:22); producer: Bryan Enterprises; writer: Denise LaSalle; publishers: Ordinar/Broadway, BMI. Westbound 229 (Junes).

**FRED MESLEY & THE L.R.V.**—Rocky Fanny Watergate Part 1 (3:30); producer: James Brown; writer: Denise Brown; publishers: Dynatone, Bell, RCA. BMI. Unichappal, BMI. Pange 614 (Polydor).

**SAM DEES**—How Did Broken Heart (3:40); producer: Sam Dees; writers: S. Dees & D. Grayson; publisher: Moonshot, BMI. Atlantic 45-3205.

**GLORIA GAYNOR**—Never Can Say Goodbye; producers: Meco Montal, Tony Bongiovi, J. Clay, writer: Clifford Davis; publisher: Joleta, ASCAP. MCA 14748.

**SYREETA**—I'm Gone Left (3:11); producer: Steve Wonder; writers: S. Wonder & W. Wright; publishers: Stein & Van Stock, Black Bull, ASCAP. Motown 1317.

**BETTY SHABAN**—Time To Say Goodbye (3:34); producers: Lebrun Taylor, Tony Bell; Phil Harris; T. Bell; P. Harris; publishers: Moon Bell, Cooke Dis, BMI. Atlantic 45-3211.

**TRAVELER SOUL**—The Hard Way (2:14); producers: Richard Tull and Lowell Simon; writer: Richard Tull; publishers: Curtin and Soul Town, BMI. Curtin 2904 (Budeb).

**BARBARA BLAKE & THE UNIONS**—Teach Me (3:34); producer: Yankee; writers: J. Yankee & B. Blake; publisher: James R. Yankee, BMI. Greenwich 2209 (Guns).

**DARREN GREEN**—Love Doesn't Grow On Trees (3:30); producer: Sag; writer: Mico; publishers: Van McCoy/Oceans Blue, BMI. RCA JM-10050.

## First Time Around

**SHIRLEY BROWN**—Woman In Me (3:54); producers: A. Jackson, Jim Stewart; writers: James Banks-Eddie Marlon Vanderson; Tupper; publisher: East/Memphis, BMI. Truth 3206 (SAC). Excellent soul funk featuring strong talking introduction leading into exceptionally strong vocals.

**THE GRAEME EDIE BAND**—We Like To Be (3:17); producer: Tony Clarke; writers: Edie/Grove; publisher: Threshold, PMS. Threshold 56 67018 (London). Moody blues drummer comes up interesting novelty song. Expect huge promo push from Seattle.

**RANCE**—Learlie—May I Keep You (2:46); producer: Jill Jones; writer: R. Searle; publisher: Focus, BMI. Columbia 3-10025. Pretty ballad in the John Denver vein.

**DYNAMIC SUPERSTARS**—Shoe Shine Shoo (2:35); producers: Ashford & Simpson; writers: Ashford & Simpson; publisher: Rick-A-Va; publisher: 1234. Catchy soul funk. Good for disco market.

**CONNELL DUMPREE**—Tearful, Atlantic SD 7311. Good bluesy material featuring the dynamic piano and sitar and Rick and the keyboard. Should get heavy soul and FM play. *Best cuts: "Tearful," "Plain O' Blues."*

**THE BAR KAYS**—Cold Blooded, VHS 9504. On this newest effort of one of the widest groups in rock and roll, the sound is very timely and the instrumental work is on a very high par. *Best cuts: "Coldblooded," "In The Scheme Of Things."*

**MIDNIGHT**—The Dawn Of Awareness, Capitol ST 11327. Strong rhythms, highly percussive sounds and interesting al-

**THE FIRST FAMILY**—Control (People Go Where We Send You Part 1) (4:45); producer: James Brown; writer: James Brown; publisher: Dynatone, Belinda, Unichappal, BMI. Poly 14250. Fully instrumental featuring strong sax work.

**LEE AUSTIN** (The Burney)—I'm A Man (3:30); producer: James Brown; writer: James Brown; publisher: Dynatone/Belinda/Unichappal, BMI. Polydor 14251. Strong soul cut in the James Brown vein. Ideal for dancing.

**ANACOSTA**—Too Busy Thinking About My Baby (3:10); producer: Van McCoy; writers: N. Whitfield & B. Bradford. B. Strong; publisher: Stone Rags, BMI. Columbia 3-10017. Good soul cover of the old Marvin Gaye tune.

**STEPHEN MICHAEL SCHWARTZ**—Rock Me Away (3:17); producer: David Kennerman; writer: D. Moore; publishers: ABC/Dunhill/Speed, BMI. RCA N-10045. Nice, laid back material from young singer/songwriter.

**THE GLIDERS**—Me Time (3:17); producer: J. Garret; writers: A. Douglas & W. Jones; publisher: Jimmy McHugh, ASCAP. Alva 112. Very strong soul ballad which could easily cross to pop.

**UNCOMMON**—Oath Mother (2:44); producer: David Gilmore; writer: Kenny Baker; publisher: Anglo Rock, BMI. Capitol 3554. Good, up tempo commercial group sound.

**SMOKED SMOKE**—Keeping Up My Front (Bumpty Bump) (3:10); producer: Teddy Murrill; writers: James Cowell-Gilwell; publisher: Wilton Rags, ASCAP. 20th Century 2192. Solid mid tempo soul tune.

## Easy Listening

**ANDY WILLIAMS**—Another Lonely Soul (2:55); producer: Billy Sherrill; writers: E. Sauter & W. T. Myette; publisher: A&P, BMI. Columbia 3-10029. Recorded in Nashville. Andy takes the recent Tammy Wynette hit and comes up with a superb version which should hit easy listening charts immediately and pop soon after. Possibly the best and most commercial new disc in years.

**TOM JONES**—Something (3:40); producer: Jerry Kennedy; writer: Tom T. Hall; publisher: Mercury 73611. Back to the simple story-telling song, Hall has another hit. His last single was a little out of character, but he is in the groove once more with this. *FM* no available.

**PERCY FAITH AND HIS ORCHESTRA**—Theme From "Chinatown" (2:16); producer: Tad Gasser; writer: J. Goldsmith; publisher: Ensign, BMI. Columbia 3-10010. Top version of theme from hit movie is already getting great play. Useful excellent fees touch.

## Country

**TOM T. HALL**—Country Is (2:09); producer: Jerry Kennedy; writer: Tom T. Hall; publisher: Mercury 73611. Back to the simple story-telling song, Hall has another hit. His last single was a little out of character, but he is in the groove once more with this. *FM* no available.

**YOUNG-HOLT UNLIMITED**—Flyers Super Fly, Paula 4002 (renewed). Top unlimited jazz combo comes up with good interpretations of music from new classic film as well as a number of major soul cuts. *Best cuts:* "Franchise's Deal," "Could It Be I'm Filled In Love."

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**NANCY WATKINS**—One (2:30); producer: Eddie Martine; writers: R. Burns; New York Times/Dunbar (BMI); 20th Century 2124. A very strong song taken from her recent album. Good with plenty of feeling. It's a brand new song (there's an old country tune with the same title), and deserves attention. *FM* no available.

**SANDY BURNETT**—In Love Somebody (2:25); producer: Doug Gentry; writers: R. Gentry & M. Casanova (BMI); Columbia 3-10012. This is a long-awaited record, and it justifies the hype. Sandi has been bowling over audiences for some time at Disneyland and elsewhere, and though her first single borders on pop, it has enough country strength to be a winner. A dynamic singer with a great future. *FM* no available.

**JIM ED BROWN**—Get Up I Think I Love You (2:19); producer: Bob Ferguson; writer: Larry Galin; First Generation (BMI); RCA 10041. Pretty strong lyrics, but all very warm. It has the Brown smoothness with the pulsant melody, and it could be his strongest in some time. *FM* no available. *The Fiddler* (3:38); producer: same; writer: Guy Clark, Sunbury/Dunbar (ASCAP).

**KENNIE SEELY**—The Can Be Mine (2:46); producer: Walter Hayes; writer: Joanne Seely, RCA 40087. A nice country ballad which she herself, demonstrating additional talents. Again the lyrics are strong, but this seems to be the trend. Very well done. *FM* no available.

**TOMPAHL GLASSER**—Nuclear Chicks (2:59); producers: Tompaahl Glasser, Richard Shallice; writer: Shallice; TRC/Evil Eye (BMI); MGM 14740. Shallice has written an effort thoughtful, meaningful and commercial song, and Tompaahl handles it well. It's his best in a while. *FM* no available.

**SKATEER DAVIS**—Lovin' Touch (2:20); producer: Roy Dea; writers: Tony Light, Skatner Dea, Mike Skatner, Thee (BMI); RCA 10045. Skatner's contribution to the philosophy that if one wants a good tune, then help write it. She joins forces with two outstanding writers, and the results are great. It sounds like the Skatner of old. *FM* no available.

**LETTY FRIZZELL**—Lucy Arms (2:52); producer: Ome Gant; writers: S. Shuler, Letty Frizzell, Acuff-Rose (BMI); RCA 12023.

**JEANNE C. RILEY**—Plain Vanilla (2:07); producer: Jerry Kennedy; writer: J.C. Riley, Jeanne C. Riley (BMI); Mercury 73616.

**CARL SMITH**—Dreaming (2:00); producer: Wesley Ray; writer: Reed Swartz; Acuff-Rose (BMI); Hickory 329.

**HARLEY ROE**—I Can't Stand To Hear You Say Goodbye (2:50); producer: Neil Wilburn; writer: Ray Pennington; Dunbar (BMI); GRC 1025.

**GEORGE JONES**—I Can Love You Good (3:03); producer: Pappy Daye; writer: J. Pappay; GMI (GMI); RCA 10052.

**RED CHAPPEL**—In The Palm Of Your Hand (3:03); producer: Ken Galloway; writer: Ken Chappel, 4-Star (BMI); Doot 1107.

**MELINDA ANN**—The Happy Side Of Love (2:36); producer: Dave Kirby & Bobby Brant; writer: Melinda Ann, Crown Point (BMI); Benchmark 125.

**Picks**—a top 20 chart in the opinion of the review panel which helped the selections published on this page, recommended—1 was predicted well by the panel. 100 was between 20 and 40. Review editor: Bob Kyrus.

**CLIFFORD BROWN**—Brownie Eyes, Blue Note BNL-A 267 (G). A retrospective glance back at the young trumpeter's efforts and exploits circa 1955-56. The mood is upbeat, the tunes are lively and well chosen. These are cuts which have been previously released and the players are of the genre of big name attractions like Lou Donaldson, Guy Dwyer, Art Blakey, Charles Rouse, Percy Heath and John Coltrane. *Best cuts:* "Yours Of The Dream," "Da Da."

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## Billboard's Recommended LPs

most charting vocals spotlight this "jazzy" style which should find solid hits. *Best cuts:* "Peanut Fitting," "Make Them (Who) Realize."

## jazz

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# Let The Good Times Roll

is pulling itself out of

## PHOEBE SNOW'S

SR 40278

first album on Shelter Records and Tapes



Produced by Dino Airali

"Think Snow"



SHelter  
Distributed by  
MCA Records, Inc.

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# A SONG CANNOT BE HAPPY . . . unless

This first album under the Little Elmo Songs and Little Elmo Productions banner has been published with a unique stipulation. Ten percent of the publishing and composer royalties are being donated to Muscular Dystrophy Associations of America, so that these monies can be used for research seeking cures or treatments for neuromuscular diseases that cripple and kill thousands of children in America each year.

Sun Child believes that each creative person — each artist — should produce a communications product of positive value to society — and helping in the fight against disease is one positive way to accomplish that goal. In such a way each artist can serve to enrich our lives.

A song cannot be happy . . . unless it helps to do good things . . .

## "I'm Changing Things"

by Sun Child

published by Little Elmo Songs, Inc.

produced by Joe Johnson for Little Elmo Productions, Inc., and 4-Star Music Co. distributed in U.S. by MCA.

Sun Child will be appearing on the Jerry Lewis Muscular Dystrophy telethon, September 1-2, to sing "Happiness Express," one of the 10 songs on the Sun Child album, I'm Changing Things. Tune it in . . . and give Jerry a helping donation. (Sun Child appearing courtesy of Little Elmo Revue.)

If you want to join Sun Child in helping a charitable cause by donating a percentage of publishing or composer royalties, fill out the forms below and send them to: Mr. Gene Kennedy, Director of Marketing, 4-Star Music Co., 911 17th Avenue, South, Nashville Tennessee 37212.

## "write a song for happiness"

### To Whom It May Concern:

I hereby assign \_\_\_\_\_ % of all royalties earned by my writer's rights to the song entitled: \_\_\_\_\_

published by: \_\_\_\_\_ Per. Soc.: \_\_\_\_\_

to \_\_\_\_\_ located at: \_\_\_\_\_

for the lifetime of the copyright and authorize the aforementioned publisher to allocate said royalties as herein provided. It is understood that performance society monies earned are also included with mechanical sales profits in said "writer's royalties".

Signed: \_\_\_\_\_  
(writer)

Date: \_\_\_\_\_, 19 \_\_\_\_\_

## "sing a song for charity"

\_\_\_\_\_ (Publisher)

hereby authorizes a contribution of \_\_\_\_\_ % of all publisher's royalties collected on the song copyright entitled: \_\_\_\_\_

\_\_\_\_\_ as performed by \_\_\_\_\_ on the

\_\_\_\_\_ label to \_\_\_\_\_

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It is understood that this letter of authorization of profit allocation is applicable to and valid for the lifetime of said recording.

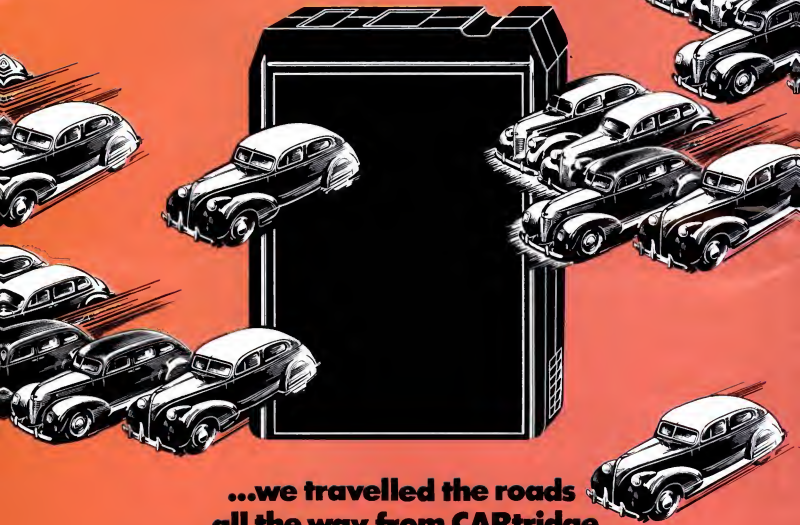
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(Little Elmo Songs, Inc.)

Date: \_\_\_\_\_, 19 \_\_\_\_\_





# BILLBOARD's on the Move...



**...we travelled the roads  
all the way from CARtridge  
to Car Stereo, to the 6th Annual APAA Show -  
and there's no stopping us now!**

From the inception of tape cartridge to the development and marketing of car stereo products and accessories, Billboard was always first to bring you behind-the-scenes reports on important industry breakthroughs.

Today, Billboard is still the only trade book serving independent automotive retailers, chain stores, distribu-

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move. Allocate your advertising budget to appear in Billboard's APAA Show Issue.

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Chicago, Ill. 60606  
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# Billboard's new

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# Indian Music Spurs Couple To Record Unique Catalog

LOS ANGELES—What's a nice young Jewish boy and his full-blooded Indian wife doing as they roll into the city after a 1,000-mile trek across the windblown, dusty desert in a dirty GMC van filled with microphones and LPs?

They are Tony and Mrs. Isaac says, "only 40,000 Indians in all the U.S. There are about 200 tribes and at least 100 distinct languages. Each tribe has its own music and dances and instruments, but as far as I know, no one has ever recorded any of them."

The Isaacs partnership has recorded tribes in California as well as New Mexico, Arizona and Oklahoma. The first LP on their new label is about to be issued.

"Redpath is my baby," says Mrs. Isaac. "It emphasizes young Indian singers and their songs more than the Indian House label. Tony and I drove all the way up to Laramie, Mont., to tap the Northern Cheyenne tribe and its war dances."

Most Indian record buyers play their LPs on battery-operated portable players. Few enjoy electricity. Hundreds of families in their hogans and small houses on reserves and reservations still enjoy hand-wound record players, which play only 78 rpm shells.

Tony and Ida have no AFM trust funds to pay. None of their artists is a union member, and the AFM. A handshake binds their agreement to record. The two Isaacs keep scrupulous books in their small office in Taos so that accurate royalty payments can be made twice annually.

"All Indians guard their religious songs and services cautiously," says Isaac. "It was a long time before we became friendly enough to record them."

Some of Indian House's sales are to teachers and librarians. "But," says Tony, "it's the Indian tribes themselves who provide us with a market. They are like everyone else. They love music. The younger crowd prefer Elton John, Neil Diamond and 1970s rock. But the older generation is entertained by radio and records of music closer to home, to their lives and immediate environment."

"We wholesale our LPs, our cas-

# Kicking Mule Goes to Rome For Its Odd Guitar Dicks

SAN FRANCISCO—Kicking Mule Records—mainly a blues and ragtime guitar label—following an initial six LP release, will issue four more records within the next few months.

Ed Benson runs Kicking Mule from Berkeley with Stefan Grossman, a guitarist in Europe who does most of the producing and recording at the studio in Rome. Grossman, who tours often in Europe, is constantly finding new guitarists to work with. "I would not have expected," says Benson, "to find Kicking Mule serving as a center for American folk music."

The line is being paced by a 1962 recording of the Rev. Gary Davis in concert at Swarthmore College, Pennsylvania's "Children Of Zion" and Grossman's album, "How To Play Blues Guitar," which comes with an instruction book showing the music in tablature. It was originally released by Elektra many years ago but then withdrawn from the market.

There are several other albums in the line by Davis and Grossman, but the new albums will feature players Grossman has discovered across the country. "It's not really a 'kickin' and yell'," says Benson. "What we're into more now is a lot of tricky finger-picking and a ragtime guitar."

## BELGIUM

(Courtesy of Belgium Radio & TV)

This Week

1 THE NIGHT CHICAGO DIED—Paper Lace

2 ROCK YOUR BABY—George McRae

3 I'M A POOR MANI—Gary Jersey

4 ROCKY—The Rock—Jules Corporation

5 SHE—Christina Aguilera

6 THE NIGHT—Jules Corporation

7 SUGAR BABY LOVE—Rubettes

8 YOUR BABY IN MY BABY

9 ANYONE—The Vics

This Week

1 THE STEEL OF THE NIGHT—Jack Jersey

2 ROCK YOUR BABY—George McRae

3 YOUR BABY IN MY BABY

4 ORANGEHEADS INC. 3—Yvonne

5 HOT RAZER—George Baker Selection

This Week

1 LOVE ME FOR A REASON—O'Jays

2 WHEN WILL YOU SEE AGAIN—

3 YOU MAKE ME FEEL BRAND NEW

4 I'M LEAVING IT ALL UP TO YOU—

5 I'M LEAVING IT ALL UP TO YOU—

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## ITALY

(Courtesy of Germano Rusconi)

This Week

1 E.T.—Claudio Ferretti (RCA)

2 PICCOLA FANTASIA—Sergio (RCA)

3 PICCOLA FANTASIA—Sergio (RCA)

4 PICCOLA FANTASIA—Sergio (RCA)

5 PICCOLA FANTASIA—Sergio (RCA)

6 PICCOLA FANTASIA—Sergio (RCA)

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123 PICCOLA FANTASIA—Sergio (RCA)



# Billboard

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# HOT 100

\* Chart Bound

**JAMES DEAN**—Eagles (Asylum 45202)

**DON'T LET ME DOWN**—Hollice

(Epic 8-50029)  
HONEY HONEY. About 14 Months. 45 000.

**HONEY, HONEY**—ADRIAN (ALBUMIC 45-320)  
SEE TOP SINGLE PICKS REVIEWS, page 5

**TITLE** 8-114

TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)																																									
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★ **STAR PERFORMER:** Stars are awarded on the Hes 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-50 Upward movement of 10 positions / 51-60 Upward movement of 12 positions / 61-70 Upward movement of 14 positions / 71-80 Upward movement of 16 positions / 81-90 Upward movement of 18 positions / 91-100 Upward movement of 20 positions

positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. \* According to Industry Association of America seal of certification as million seller. (Data indicated by Buier.)

CMT – Criterion Music Corp.; FMC – Frank Music Corp.; HAN – Hansen Pub.; MCA – MCA MUSIC; PSP – Peer Southern Pub.; PLY – Plymouth Music; SGC – Screen Gems/Columbia; TRK – Triangle Music/Kane; WBM – Warner Bros. Music.

**HOT 100 A-Z - (Publisher-Licensee)** Free Men in Paris (Crazy Crow 804) 34 It Could Have Been Me (Sire 454241) 53 My Thing (Dynasty Records, BM) 52 River's Reach (Shaw Street, BM) 47 Surfer U.S.A. (Ari, BM) 53 Who Do You Think You Are

12	13	14	15	16	17	18	19	20	21	22	23
<p><b>Act's No. 1 (Live in the Heart of the City)</b> (American Broadcasting)</p> <p><b>Clay for the Multiman (B.C.C.)</b> (Wolfe Moore Productions, 1961)</p>	<p><b>Go to the People (ABC)</b></p> <p><b>Spunk! One of a Kind (ABC)</b></p>	<p><b>It's Only Rock 'n' Roll (Premiere)</b> (ASCAP)</p>	<p><b>Never My Love (Warner Television, 1961)</b></p>	<p><b>Rock 'n' Roll Power (Capitol)</b> (The Warner-Cosden's, ASCAP)</p>	<p><b>Swear Home Alabama (Duchess Hupfers, 1961)</b></p>	<p><b>American Dream (Africa)</b></p> <p><b>ASCAP's</b></p>					

[illegible]

The Art That I Breathe (Lancaster Roberts/A&R, ASCAP)	80	Don't Change Horses (in the Middle of a Stream) (Lem Lon, ASCAP)	81	Happiness Is Just Around the Corner (Blackwood, 1940)	82	Keep On Smilin' (Nat. East, BMI)	83	One Day At A Time (Buchanan, BMI)	84	Rush It In (Aldrich, BMI)	85	Roll On (Aldrich, BMI)	86	Shower Me With Your Love (Aldrich, BMI)	87	Wandering Summer Party (Aldrich, BMI)	88
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Amber's Song (Cherry Lane, ASCAP)	58	25	Don't Knock My Love (Epic, BMI)	76	Selfish (Polygram, CBS)	28	You And Me Against The World (A&M, ASCAP)	9
Another Saturday Night (RCA)	59	26	Don't Let This Love Go (Dove, BMI)	77	See You In The Streets (S&W)	29		
			Don't Let This Love Go (Dove, BMI)	78	One Hell of a Woman (Grosvenor)			
			Don't Let This Love Go (Dove, BMI)	79	Guns/Guns (Parade/Sweet Glory)			
			Don't Let This Love Go (Dove, BMI)	80	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	81	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	82	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	83	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	84	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	85	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	86	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	87	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	88	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	89	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	90	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	91	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	92	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	93	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	94	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	95	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	96	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	97	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	98	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	99	See You In The Streets (S&W)			
			Don't Let This Love Go (Dove, BMI)	100	See You In The Streets (S&W)			

[illegible]

51	Princess-Corinne Ross (SM)	52	Through the Woods (SM)	53	Rollin' (M)	54	Tonight (Larissa & Swaine, SM)	55	You Got To Be The One (Julio Brian, SM)		
56	Meatloaf-Corinne Ross, AUSA (SM)	57	I Love My Friend (Algae, SM)	58	Crashin' (SM)	59	Please Come To Boston (Leslie)	60	They Came You (Mighty Three, SM)	61	

Can't Get Me (Big L, A&P)	30	Two Thins (Warner)	30	Tri-Temptin' Men (Tri, SMO)	31	Live It Up Part 1 (Riviera, A&P)	37	Antique (A&P)	38	Tri-Temptin' Men (Tri, SMO)	39	Live It Up Part 2 (Riviera, A&P)	40	Tri-Temptin' Men (Tri, SMO)	41	Live It Up Part 3 (Riviera, A&P)	42	Tri-Temptin' Men (Tri, SMO)	43	Live It Up Part 4 (Riviera, A&P)	44	Tri-Temptin' Men (Tri, SMO)	45	Live It Up Part 5 (Riviera, A&P)	46	Tri-Temptin' Men (Tri, SMO)	47	Live It Up Part 6 (Riviera, A&P)	48	Tri-Temptin' Men (Tri, SMO)	49	Live It Up Part 7 (Riviera, A&P)	50	Tri-Temptin' Men (Tri, SMO)	51	Live It Up Part 8 (Riviera, A&P)	52	Tri-Temptin' Men (Tri, SMO)	53	Live It Up Part 9 (Riviera, A&P)	54	Tri-Temptin' Men (Tri, SMO)	55	Live It Up Part 10 (Riviera, A&P)	56	Tri-Temptin' Men (Tri, SMO)	57	Live It Up Part 11 (Riviera, A&P)	58	Tri-Temptin' Men (Tri, SMO)	59	Live It Up Part 12 (Riviera, A&P)	60	Tri-Temptin' Men (Tri, SMO)	61	Live It Up Part 13 (Riviera, A&P)	62	Tri-Temptin' Men (Tri, SMO)	63	Live It Up Part 14 (Riviera, A&P)	64	Tri-Temptin' Men (Tri, SMO)	65	Live It Up Part 15 (Riviera, A&P)	66	Tri-Temptin' Men (Tri, SMO)	67	Live It Up Part 16 (Riviera, A&P)	68	Tri-Temptin' Men (Tri, SMO)	69	Live It Up Part 17 (Riviera, A&P)	70	Tri-Temptin' Men (Tri, SMO)	71	Live It Up Part 18 (Riviera, A&P)	72	Tri-Temptin' Men (Tri, SMO)	73	Live It Up Part 19 (Riviera, A&P)	74	Tri-Temptin' Men (Tri, SMO)	75	Live It Up Part 20 (Riviera, A&P)	76	Tri-Temptin' Men (Tri, SMO)	77	Live It Up Part 21 (Riviera, A&P)	78	Tri-Temptin' Men (Tri, SMO)	79	Live It Up Part 22 (Riviera, A&P)	80	Tri-Temptin' Men (Tri, SMO)	81	Live It Up Part 23 (Riviera, A&P)	82	Tri-Temptin' Men (Tri, SMO)	83	Live It Up Part 24 (Riviera, A&P)	84	Tri-Temptin' Men (Tri, SMO)	85	Live It Up Part 25 (Riviera, A&P)	86	Tri-Temptin' Men (Tri, SMO)	87	Live It Up Part 26 (Riviera, A&P)	88	Tri-Temptin' Men (Tri, SMO)	89	Live It Up Part 27 (Riviera, A&P)	90	Tri-Temptin' Men (Tri, SMO)	91	Live It Up Part 28 (Riviera, A&P)	92	Tri-Temptin' Men (Tri, SMO)	93	Live It Up Part 29 (Riviera, A&P)	94	Tri-Temptin' Men (Tri, SMO)	95	Live It Up Part 30 (Riviera, A&P)	96	Tri-Temptin' Men (Tri, SMO)	97	Live It Up Part 31 (Riviera, A&P)	98	Tri-Temptin' Men (Tri, SMO)	99	Live It Up Part 32 (Riviera, A&P)	100	Tri-Temptin' Men (Tri, SMO)
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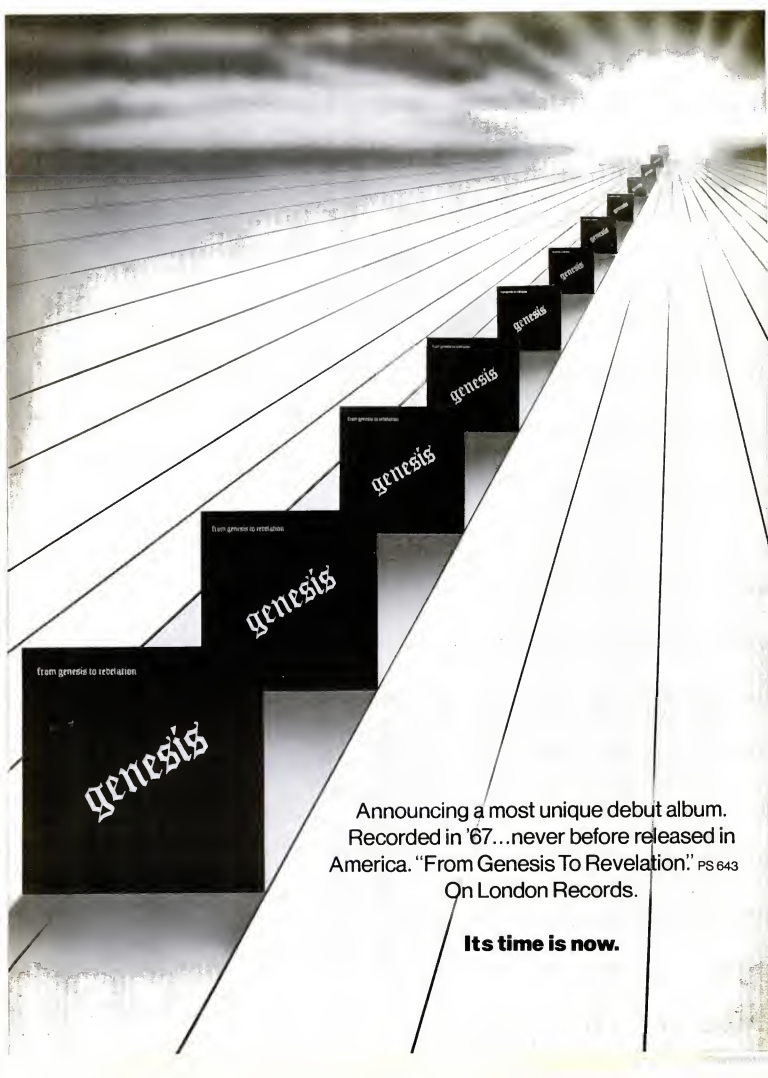
70	Caroline (Shirley Bassey), CARAC	6	Father Is Like (Song Mountain, ASCAP)	15	Isa, My Man, And We Danced With (ASCAP)	65	Machine Gun (Jazzelle, ASCAP)	72	Special Love (ASCAP)	81	Prayer (Myra Samuels, Higher)	100	You Make Me Feel Brand New (ASCAP)
71	Caroline (Shirley Bassey), CARAC	7	Isa, My Man, And We Danced With (ASCAP)	16	Machine Gun (Jazzelle, ASCAP)	66	Machine Gun (Jazzelle, ASCAP)	73	Special Love (ASCAP)	82	Prayer (Myra Samuels, Higher)	101	You Make Me Feel Brand New (ASCAP)
72	Caroline (Shirley Bassey), CARAC	8	Isa, My Man, And We Danced With (ASCAP)	17	Machine Gun (Jazzelle, ASCAP)	67	Machine Gun (Jazzelle, ASCAP)	74	Special Love (ASCAP)	83	Prayer (Myra Samuels, Higher)	102	You Make Me Feel Brand New (ASCAP)
73	Caroline (Shirley Bassey), CARAC	9	Isa, My Man, And We Danced With (ASCAP)	18	Machine Gun (Jazzelle, ASCAP)	68	Machine Gun (Jazzelle, ASCAP)	75	Special Love (ASCAP)	84	Prayer (Myra Samuels, Higher)	103	You Make Me Feel Brand New (ASCAP)
74	Caroline (Shirley Bassey), CARAC	10	Isa, My Man, And We Danced With (ASCAP)	19	Machine Gun (Jazzelle, ASCAP)	69	Machine Gun (Jazzelle, ASCAP)	76	Special Love (ASCAP)	85	Prayer (Myra Samuels, Higher)	104	You Make Me Feel Brand New (ASCAP)
75	Caroline (Shirley Bassey), CARAC	11	Isa, My Man, And We Danced With (ASCAP)	20	Machine Gun (Jazzelle, ASCAP)	70	Machine Gun (Jazzelle, ASCAP)	77	Special Love (ASCAP)	86	Prayer (Myra Samuels, Higher)	105	You Make Me Feel Brand New (ASCAP)
76	Caroline (Shirley Bassey), CARAC	12	Isa, My Man, And We Danced With (ASCAP)	21	Machine Gun (Jazzelle, ASCAP)	71	Machine Gun (Jazzelle, ASCAP)	78	Special Love (ASCAP)	87	Prayer (Myra Samuels, Higher)	106	You Make Me Feel Brand New (ASCAP)
77	Caroline (Shirley Bassey), CARAC	13	Isa, My Man, And We Danced With (ASCAP)	22	Machine Gun (Jazzelle, ASCAP)	72	Machine Gun (Jazzelle, ASCAP)	79	Special Love (ASCAP)	88	Prayer (Myra Samuels, Higher)	107	You Make Me Feel Brand New (ASCAP)
78	Caroline (Shirley Bassey), CARAC	14	Isa, My Man, And We Danced With (ASCAP)	23	Machine Gun (Jazzelle, ASCAP)	73	Machine Gun (Jazzelle, ASCAP)	80	Special Love (ASCAP)	89	Prayer (Myra Samuels, Higher)	108	You Make Me Feel Brand New (ASCAP)
79	Caroline (Shirley Bassey), CARAC	15	Isa, My Man, And We Danced With (ASCAP)	24	Machine Gun (Jazzelle, ASCAP)	74	Machine Gun (Jazzelle, ASCAP)	81	Special Love (ASCAP)	90	Prayer (Myra Samuels, Higher)	109	You Make Me Feel Brand New (ASCAP)
80	Caroline (Shirley Bassey), CARAC	16	Isa, My Man, And We Danced With (ASCAP)	25	Machine Gun (Jazzelle, ASCAP)	75	Machine Gun (Jazzelle, ASCAP)	82	Special Love (ASCAP)	91	Prayer (Myra Samuels, Higher)	110	You Make Me Feel Brand New (ASCAP)

[illegible]

Figure 2. The effect of the number of iterations on the accuracy of the proposed algorithm. The accuracy of the proposed algorithm increases with the number of iterations. The accuracy of the proposed algorithm is 100% when the number of iterations is 100.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.





Announcing a most unique debut album.  
Recorded in '67...never before released in  
America. "From Genesis To Revelation." PS 643  
On London Records.

**Its time is now.**

# Billboard TOP LPs & TAPE

SUGGESTED LIST PRICE										SUGGESTED LIST PRICE									
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (Title, Label, Number (Dist. Label))	ALBUM	C-CHANNEL	S-TRACK	Q-3 TAPES	CASSETTE	NEED TO REEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (Title, Label, Number (Dist. Label))	ALBUM	C-CHANNEL	S-TRACK	Q-3 TAPES	CASSETTE	NEED TO REEL
1	1	8	ERIC CLAPTON Clayton (A&M)	6.95	7.97	7.97				36	40	47	ELTON JOHN Yellow Flyer (Capitol)	11.95	12.95	12.95	12.95		
2	2	5	STEVE WONDER Fulfillment (First Folio)	6.95	7.95	7.95	8.95			44	58	52	Z.Z. TOP Tres Hombres (Mercury)	6.95	6.95	6.95			
3	4	34	BAD COMPANY Bad Company (Atlantic)	6.95	7.97	7.97				46	6	46	GEORGE MCRAE Rock Your Baby (A&M)	6.95	6.95	6.95			
4	3	34	BACHMAN TURNER OVERDRIVE Overdrive (SME)	5.95	6.95	6.95				34	12	34	RICHARD PHOENIX That Reggae's Crazy (Polygram)	6.95	7.95	7.95			
5	11	11	JOHN DENVER Back Home Again (Capitol)	6.95	7.95	7.95				68	19	68	LYNYRD SKYNYRD Second Helping (MCA)	5.95	6.95	6.95			
6	10	10	ELTON JOHN Caracas (A&M)	6.95	7.95	7.95	6.95			51	9	51	KITTY GRATTY DIRT BAND Giant & Stripes Forever (Giant)	5.95	6.95	6.95			
7	11	11	RUFUS Rags To Riches (A&M)	5.95	7.95	7.95				42	22	42	AL STEVENS Sudden! The Chocolate Box (A&M)	6.95	6.95	7.95	7.95		
8	9	9	MARVIN GAYE LIVE Live (A&M)	6.95	7.95	7.95				33	11	33	HUES CORPORATION Freedom For The Stallion (Capitol)	5.95	6.95	6.95			
9	10	10	BEACH BOYS Lodestar Summer (Capitol)	6.95	7.95	7.95				44	39	44	EAGLES On The Border (A&M)	6.95	6.95	6.95			
10	12	12	CHICAGO Chicago VII (SME)	6.95	7.95	7.95				45	50	31	JOHN MITCHELL Court And Spark (A&M)	6.95	7.97	7.97			
11	14	8	THE SOUTHERN HILLMAN, FURLEY BAND The Southern Hillman, Furley Band (A&M)	6.95	7.97	7.97				47	15	47	WET WILLY Wet Willy (Capitol)	6.95	7.97	7.97			
12	21	21	ROBIN TROWER Robyn Trower (Capitol)	6.95	7.97	7.97	6.95			48	38	10	BLINK MADD Blink (A&M)	6.95	7.97	7.97			
13	16	9	JAMES TAYLOR Mudcat (A&M)	6.95	7.97	7.97	6.95			48	38	10	URBAN HEEP Wonderwood (Mercury)	6.95	7.97	7.97			
14	13	13	PAUL McCARTNEY & WINGS Band On The Run (Capitol)	6.95	7.95	7.95				49	35	7	ELVIS PRESLEY Recorded Live On Stage In Memphis (Capitol)	5.95	7.95	7.95			
15	19	19	HELEN REDDY Love Song For Jeffrey (Capitol)	6.95	6.95	6.95				50	41	13	DAVID BOWIE Diamond Dogs (Capitol)	6.95	7.95	7.95			
16	20	19	NAC DAVIS Ship And Swole The Roses (Mercury)	5.95	6.95	6.95				51	52	24	DAVID RUFFIN Shine On (Capitol)	6.95	6.95	6.95			
17	21	6	NEIL YOUNG On The Beach (Mercury)	6.95	7.97	7.97	6.95			52	54	13	CLIMAX BLUES BAND Sens Of Direction (Mercury)	6.95	7.97	7.97			
18	18	10	JOHN DENVER Greatest Hits (A&M)	6.95	7.95	7.95				53	48	6	FRANK SINATRA Come Fly With Me (Mercury)	6.95	7.97	7.97			
19	25	7	SLAY & THE FAMILY STONE Small Talk (A&M)	6.95	7.95	7.95				80	3	80	BOB COCKEN I Can Stand A Little Rain (Mercury)	5.95	6.95	6.95			
20	23	11	THE O'JAYS Love In London (Phonogram)	5.95	6.95	6.95				176	2	176	BACHMAN TURNER OVERDRIVE Let It Ride (Polygram)	6.95	7.95	7.95			
21	24	14	OLIVIA NEWTON-JOHNS If You Love Me Let Me Know (A&M)	6.95	7.95	7.95				56	27	56	ANN MURPHY Love Song (Mercury)	5.95	6.95	6.95			
22	15	9	BOR DYLAN & THE BAND Before The Flood (Mercury)	11.95	12.97	12.97				57	60	16	STYLISTICS Let's Put It All Together (Mercury)	6.95	6.95	6.95			
23	29	7	SANTANA Greatest Hits (Mercury)	6.95	7.95	7.95				58	63	25	WAR War (Capitol)	6.95	7.95	7.95			
24	27	20	OHIO PLAYERS Shin Light (Mercury)	5.95	6.95	6.95				59	55	14	MIKE DONOVAN The 12 Greatest Hits (Mercury)	6.95	7.95	7.95			
25	17	13	RIK MAXAMER Journey To The Centre Of The Earth (Mercury)	6.95	7.95	7.95				60	57	24	ARTY, WINDY & FIRE Open Your Eyes (Mercury)	5.95	6.95	6.95			
26	11	16	QUICK JONES Rudy (Mercury)	6.95	6.95	6.95				61	53	18	THE HOLLIES The Hollies (Mercury)	5.95	6.95	6.95			
27	32	32	GORDON LIGHTFOOT Gordon Lightfoot (Mercury)	6.95	6.95	6.95				62	62	26	DODDIE BROTHERS What Were Those Days (Mercury)	6.95	6.95	6.95			
28	30	9	GRATFUL DEAD From The Mars Hotel (Capitol)	6.95	7.95	7.95				63	67	7	BLACK OAK ARKANSAS Street Party (Mercury)	6.95	7.95	7.95			
29	26	19	GOLDEN EARRING Mood (Mercury)	5.95	6.95	6.95				64	59	12	WEATHER REPORT Mythmaker (Mercury)	5.95	6.95	6.95			
30	18	18	LOGGINS & MESSEMA On Stage (Mercury)	7.95	8.95	8.95				75	5	75	MYRTLEBART Happen On A Double Dimple (Mercury)	6.95	7.95	7.95			
31	36	9	AMERICA America (Mercury)	6.95	7.97	7.97				66	72	6	BOB ROYCE Wild Honey & 20/20 (Mercury)	6.95	7.97	7.97			
32	31	16	EDGAR WINTER GROUP Shack (Mercury)	6.95	7.95	7.95				77	26	77	MIKE STAFFORD The Sting Soundtrack (Mercury)	5.95	6.95	6.95			
33	26	16	STEVE WONDER The Best Of Steve Wonder (Mercury)	5.95	6.95	6.95				68	58	13	THE STING SOUNDTRACK The Sting (Mercury)	6.95	7.95	7.95			
34	28	24	STEELY DAN Pretzel Logic (Mercury)	6.95	7.95	7.95				69	74	48	KOOL & THE GANG Woo & Pimp (Mercury)	5.95	7.95	7.95			
35	43	7	JAMES BROWN Hull (Mercury)	6.95	11.95	11.95	7.95			70	64	25	GLADYS KNIGHT & THE PIPS Candle Soundtrack (Mercury)	6.95	7.95	7.95			

★ **STAR PERFORMER:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-50 Upward movement of 10 positions. Recording Industry Association of America sent audit available on optional to all manufacturers. (See indicated by colored dots.)



## Good 'n Country

Be aware country fans, Marty's album is movin' on up the charts.  
It's filled with "good" country tunes, with one dedicated  
to all racing fans, "Twentieth Century Drifter."



MCA-421





# The Need To Be

BDA 420

## GAVIN'S PERSONAL PICK

In Bill Gavin's Issue #1008

"CLASSIC SONG BY A CLASSIC WRITER"

Kal Rudman

ON:

WCFL	WCOL
WAYS	WGH
WCAO	WBBQ
WMPS	WKWK
WAKY	WLAM
WKLO	KVOL
WYSL	WAIL
WSGN	KIST
WIP	KRLA
WHHY	KMPC
WSM	K101
KMBR	WAKN
WFOM	KOOK
	WZUU

AND MORE!!

FROM THE ALBUM



BDS 5606

**WRITTEN AND SUNG BY A MAN  
WHOSE PERSONAL FEELINGS HAVE BECOME A PART OF OUR OWN LIVES.  
ON BUDDAH RECORDS AND AMPEX TAPES**



Steve Morley photo

**ELP PLATINUM**—Manticore Records artists Emerson, Lake and Palmer display platinum award records for their "Brain Salad Surgery" during a recent luncheon at Atlantic Records in New York. Joining together for the occasion are, from left to right, Mario Medeiros, president of Manticore; Jerry Greenberg, senior vice president and general manager of Atlantic; Keith Emerson; Carl Palmer; Stewart Young, manager of ELP; Grah Lake; and Ahmet Ertegun, president of Atlantic, who made the presentation.

## ON KBCA-FM

## Monterey Fest Will Beam Stereo to So. California

**LOS ANGELES**—The Monterey Jazz Festival (Sept. 20-22) will be broadcast live and in multiplex stereo by KBCA-FM, this city's 24-hour jazz voice. Jim Gosa will produce.

The station had been feeding its Southern California listeners precise reports after each concert via phone for the past two years.

This year, a number of station personalities will participate in half-hour shows before and following each of the five concerts.

The station has arranged for two highly equalized phonelines and will set up its own mikes in front of the audience at the Monterey Fairgrounds. It plans to patch into the stage's sound system and also use its own on-stage mikes.

Last year KEST-AM, a San Francisco station, aired the festival in mono, which prompted Gosa, a seven-year air personality with KBCA-FM to suggest to station owner Saul Levine the stereo coverage.

Gosa will provide any fill-in comments between sets. He arranged

## WB, Casablanca Break It Off

**LOS ANGELES**—Casablanca Records, Neil Bogart's label, is no longer being distributed by Warner Bros. Bogart, former president of Buddah, will take Casablanca into independent distribution.

No reason for the termination was given in the joint announcement by WB and Casablanca. Warner will continue shipping current Casablanca product until Bogart sets his new pressing and distribution line-up.

Casablanca artists include Parliament, the Hudson Brothers, T-Rex and Kiss. The label was set up with WB funding earlier this year.

## Pickwick Will Sell G.M. Jazz Records

**WOODBURY, N.Y.**—Pickwick International will distribute Groove Merchant Records under a long-term agreement. Groove Merchant is best-known for its recordings of drummer Buddy Rich, singer Carmen McRae, organists Jimmy McGriff and Groove Holmes, and pianist Chick Corea.

The label is planning to record a two-album set this month featuring Lionel Hampton, Teddy Wilson, Duke Sims and Rich. Before they embark on a European tour.

coverage with the festival's director Jimmy Lyons and with the musician's union.

KBCA-FM will give the festival a cash donation towards its scholarship fund in return for landing broadcasting rights.

Three sponsors have been lined up: the Warehouse, Yamaha Pianos and Yamaha's new audio components line. Their messages will be aired during set changes.

## Sue Philly Firm For \$3 Million

**PHILADELPHIA**—House of Sounds, a wholesale-retail record operation based in suburban Darby, has been named defendant in a suit alleging piracy and asking for damages in the amount of \$3,278,750. Plaintiffs are Grateful Dead Records and Ice Nine Publishing Co., charging that House of Sounds and its owner, John D. LaMonte, engaged in a large-scale "pirating" of the "Wake of the Flood" record album.

More than 5,000 copies of the counterfeit Grateful Dead LP were discovered and confiscated in Los Angeles. Locally, copies of "Wake of the Flood," sticker-priced at a cheaper-than-wholesale \$1.98, have been seen on sale at House of Sounds' center-city retail store and several other midtown record shops.



**ANTIBOOTLEG AWARD**—Manny Germaline, left, vice president of U.S. Record Corp., Somerset, Mass., receives the antibootleg award from Rudy Rhodes, owner of Rhody Records, Providence, R.I., for his efforts to rid New England of bootleg tapes. The presentation was made at the annual New England Record and Tape Distributors and Sub-Distributors Convention in Rehoboth, Mass., hosted by Zeidman.

**The Moody Blues**, one of world's most consistently successful groups of the past six years, have broken up. Members, most of who were together for 10 years, could no longer create new songs and are junking two attempts at new albums. Each Moody now has his own solo project going, starting with drummer Graeme Edge's single, "We Like To Do It."

**Joe Smith**, Warner Bros. president, laughed off London rumors that he and wife Barbara No Odele were supposed splitting from Warner to start their own new Anglo-American label. Says Joe, "On the contrary, Mo and I are currently negotiating to extend our Warner contracts."

A gold-record artist didn't have his just-completed LP showcased at his label's summer convention because of a wild showing match with the label president.

A major label West Coast chief is due to exit at contract expiration this month.

Des Brown is leaving Warner Bros. in London to start a new Anglo-American label with Don Arden. He will work out of Los Angeles and has already signed some acts... Benny Goodman returns to Carnegie Hall Friday (13) for a special concert... Howard Stern will present on March 5 on their first South American tour Friday and Saturday (13-14).

Polypod president Gil Beltran will address the music and performing arts lodge of Buai Brili's New York chapter Monday (9)... British rock singer Arthur Lee has been signed for a push to KRS's movie "Tommy"... Steve Brodie, president of Masters Releasing Inc., which includes Thunderbird Records, has opened new headquarters in Hackensack, N.J.

Private Stock, Larry Unger's newly formed label, has its first production on the market with the single "Touch Too Much" by Arrows... Diana Marcovic will tour the East with the National Lampoon road show... European tours slated for both Herbie Hancock and Johnny Mathis this fall.

Mark Dodson, 22, student at New York's Juilliard School of Music, wins the Fourth Annual Henry Mancini Scholarship for Composition... Columbia artist London Wrightlight III will appear on several episodes of the television show "Mash" this coming season. Wrightlight has written several songs expressly for the "Mash" episodes.

UA artist Don McKean performed aboard the Staten Island Ferry as his original theme. The Forum dates are a concert benefiting the Stained Island Council on the Arts and the Hudson River Sloop Restoration... Monti Rock back as Disco-Tex.

Eton King is now the undisputed Southern California box office champ as his original theme. The Forum dates have now expanded to four. Forum sellouts Oct. 3-6 followed the next two evenings by sellouts at Long Beach Auditorium and San Diego.

## New Companies

**Triune Music**, Triangle Records and Trigon Music have been formed in California as a joint venture by Carl Fischer Inc. and BR Productions.

Buryl Red is president, Elwyn Raymer vice president and general manager. Hayden Cosens, treasurer, Don Hinshaw secretary. Jim Breeden is director of promotion and marketing. New firms will specialize in gospel music.

Ralph Schechtman and Dave Casey have formed Program Distributors. This Union, N.J. organization will aid New Jersey independent record manufacturers in the promotion of their product.

## Discount Chain Sets Kinks Month Promo

**NEW YORK**—Discount Records has designated Aug. 30 through Sept. 30 as Kinks month and each store in this national chain will vie for the winning in-store display. The entire Kinks RCA Records catalog will be utilized for the in-store displays, as well as posters, record mirrors, signs and anything else they can find. The winner in each of the six Discount regions will receive dinner for all the store's personnel from RCA.

This contest is another of the mini celebrations that RCA Records is promoting around the Kinks in honor of their Tenth Anniversary in the music business.

**Herb Alpert** returns to TV after five years with an Oct. 13 special... Tony Orlando & Dawn open new Brooklyn Copacabana after having closed original Broadway Copacabana in 1972.

War Earth resigns from three new members, as Jerry La Croix exits Blood, Sweat & Tears to sing lead... Al Green got key to the city, in Jackson, Miss... Bill Eckstine playing Denver benefit for United Negro College Fund.

Glenn Gould gets his first movie-for-TV "Everybody Loves Glenn"... Johnny Rodriguez makes his acting debut on "Adam 12" police TV series... Another country star, Connie Van Dyke, starring in two feature films. Her leading men are Bud Reynolds and Joe Don Baker.

David Forest's Fun Productions had the biggest concert weekend yet with \$92,258 for a Long Beach all-star show with Z.Z. Top, Elvin Bishop and Brownsville Station... Jerry Fuller's fullness and Lazy Libra Music to be superimposed through most of Latin America by CBS International.

Gloria Lynne singing main theme for sci-fi film "The Kifaru Force"... Commander Cody played to 50,000 at Central Park for his concert.

Ves replaced Rick Wakeman on keyboards with Patrick Moraz... Charles Fox scoring CBS-TV film, "Alma Means Goodbye"... Cheech & Chong, with two SAs shows in Anchorage, Alaska, have now played all 50 states.

Joe Feliciano played anonymous sessions for Joni Mitchell single and new John Lennon product. A \$12,500 guitar lesson from Feliciano offered in unusual gifts Christmas catalog which also has expensive sports lessons from various champs.

Bobby Pat Kelly, Vegas agent, died at 35 in gun accident... John Mayall touring Far East.

Alan J. Bayley, chairman of the board, GRT Corp., says there is no official change in his position and that he will merely be focusing more on corporate activities with day to day operations being handled by Bertt Hordill, president (Billboard, July 6). Bayley made the announcement of his new role at the firm's recent board meeting. Tape industry executives are wondering whether Bayley's contract will be renewed by GRT.

Over 200 celebrated jazz musicians, all former members of the New Amsterdam Musical Assn., will receive a tribute in music at the Central Presbyterian Church in New York Sept. 15. The tribute will be conducted by Rev. John Garga Gensel, known as the "Pastor of the Jazz Community"... Murray Nagle in Houston promoting Little Feet's latest LP.

## RCA Promo For 'Snowflakes' LP

**CLEVELAND**—RCA Records has set a special promotion with Disc Records here to spur sales of its crossover classical hit "Snowflakes Are Dancing," while hoping the excitement the drive generates will also stimulate pop air play in the area.

The album, a synthesizer rendition of pieces by Debussy by the Japanese performer Tomita, will receive heavy in-store play during the promotion. Disc Records has three major mall stores. Displays featuring giant snowflakes will be hung from the store ceilings, while rotating crystal balls reflecting light will simulate motion.

More than 43,000 of the Tomita album have already been shipped, according to Billy Bass, RCA's national promotion director. If the Disc Records drive is successful, it will be extended to other areas, he says.

## Taxe Gets Suit

• Continued from page 3

Corp. and Sound Sales were sued by Warner Bros. and ADM in an action brought by Almo Music, Irving Music and Warner Bros. Music Corp. The labels charged copyright infringement and unfair competition; the publishers infringement of copyright.

tion and distribution of their product. Prior to opening, Schechtman had operated Program One Stop Inc.

Jeff Ties took off his new Bird Productions in Detroit, specializing in folk music.

Tony Tamburano, veteran promotion man, has launched his own independent promotion company in Houston.

Becker Autoradio A.S. Inc. has been formed in Philadelphia and it will be totally involved in all types of electronics equipment including stereo, television, public address systems and other related merchandise.

Ruby Records opens in Los Angeles to handle pop and country acts. Owners are Blaine Nicholson and John Ormond. Duo also owns a PR firm which will handle label acts.

Singer John Rowles has formed Maori Music which will be housed in Honolulu. Kingi Tngano will partner with Rowles in the BMJ firm.

Dalco, Inc. has been formed in Los Angeles by Dalton Dille and will cater to independent labels in the manufacture of disks and tapes. Dalco also has a branch in Teaneck, N.J.

DÉJÀ VU  
HELPLESSLY HOPING  
WOODEN SHIPS  
TEACH YOUR CHILDREN  
OHIO  
FIND THE COST OF FREEDOM  
WOOD STOCK  
OUR HOUSE  
HELPLESS  
GUINNEVERE  
SUITE: JUDY BLUE EYES



Doni Mitchell 74

EXCLUSIVELY ON ATLANTIC RECORDS AND TAPES / ATLANTIC SD10100

The album,

# Andy Kim

ST-11318

includes his hit single,  
Rock Me Gently,  
and nine more songs,  
written and produced by  
Andy Kim.



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